

# DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

EXXIV, No. 1

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### YOUTH DRAMA IN ENGLAND

By GERALD TYLER

### LEARNING THE PART

NORMAN DE MARCO

### SOME ECONOMICS AND DRAMA

By DANIEL TURNER

### DRAMATICS ON THE SIDE

By JUNE MITCHELL

Happy New Year



Verley Murphy as Arlette  
Anita Baker as Dione  
a scene from SEVENTH  
AVEN, San Diego, Cal.,  
High School, Thespian  
Group 551, William C.  
Lanoy, Director.



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By JAMES REACH

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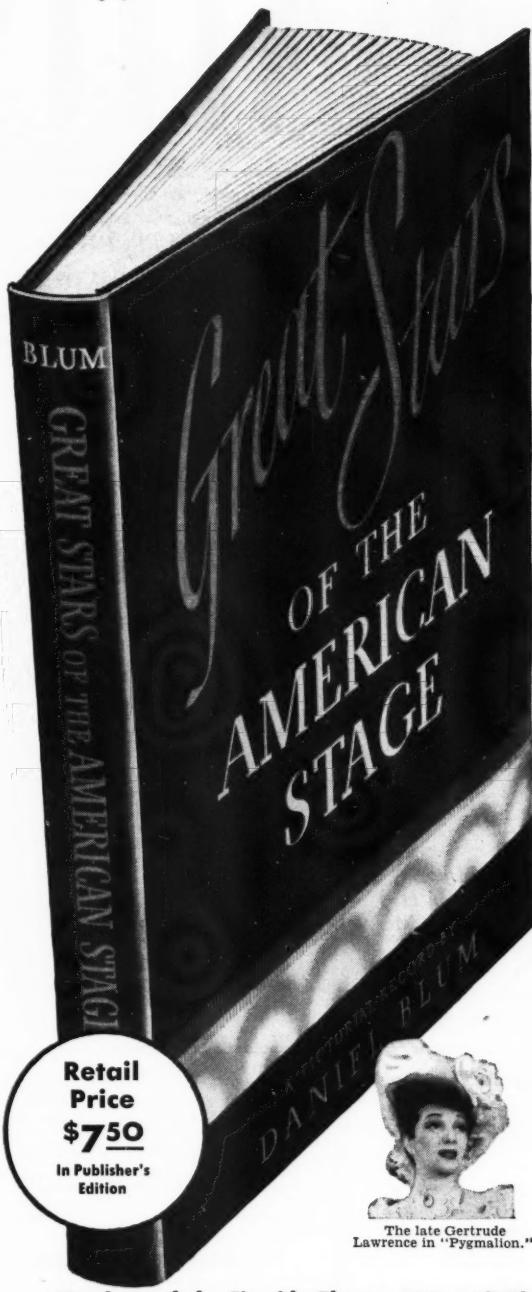
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# As I See It . . .

## BACK TO THE DAILY GRIND

With the holidays over, two National Conferences out of the way, we here in Cincinnati are now slowly returning to normalcy. All of it was fun, hard work, exciting — but also very tiring. We were delighted to have a number of Thespian Sponsors meet with us; we were thrilled to have the opportunity to show off our new office building; we were sorry that more of you could not be with us. The holidays were delightful (yes, we liked all our Christmas presents, even the ties); the conferences were inspirational; our newly made friendships, we hope, long lasting. Come next December we hope we shall all meet again in New York City.

## THE NEWS IS GOOD!

Dear Mr. Miller:

In answer to your card of July 23 I am pleased to be able to tell you that yesterday, Mr. Emory Edwards, local agent for the North American Assurance Society, Richmond, tells me he has received official information from his company that this year's insurance coverage will include dramatics — rehearsals and performance — for actors, directors, and others working in an official capacity (not to include accidents to anyone in the audience). I believe this is an ideal solution, and your efforts to bring this about are much appreciated.

Sincerely yours,  
Miss Mary Christine Swint  
Weston, West Virginia

## MARCH IS ONLY TWO MONTHS AWAY

Every high school in the country whether affiliated with our society or not should have its plans well under way for the celebration of International Theatre Month this coming March. We do not have to accept the traditions, prejudices or creeds of our world neighbors — and they are that, separated from us only by a few hours of flying time — but we must accept them as men, women, boys and girls. We are all living in one world. Only by a mutual understanding of each other's problems can we ever hope for a perpetual world peace. Let's fill our high school stages with English reels, South American tangos, Japanese pantomime, French songs. Let's put on the boards one-act and full-length plays that stress universal brotherhood and world peace. Let's make the most of International Theatre Month!

## ORCHIDS OF THE MONTH

To Bernard Hewitt, University of Illinois, Urbana, the new President of The American Educational Theatre Association.

To William Halstead, University of Michigan, Ann Arbor, retiring President of AETA, for a job well done.

To Sister M. Charitas, C. S. S., Sponsor of Troupe 568, Minneapolis, Minn., for her directing of *The Chimney Corner*, which won top honors at the One-Act Play Festival for Catholic High Schools, Region III, Minnesota Catholic High School Association.

## RECOMMENDATION OF THE MONTH

I recommend to all high schools interested in Theatre to subscribe for the magazine **World Theatre**. Buy it for your library or ask your librarian to include it in her budget for the next term. It comes highly recommended by ANTA and UNESCO. Rates: \$4.00 a year and worth every penny. Send your order to Theatre Art Books, 224 West 4th Street, New York 14, New York — and do it today.

# DRAMATICS

(DRAMATICS is published by The National Thespian Society, an organization of teachers and students devoted to the advancement of dramatic arts in the secondary schools)

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Anne's younger sisters are pushing her towards the boy friend they like best.

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**STORY** The "dozen" are on their own with Mother and the housekeeper gone, and they are resolved to make a go of it and prove how reliable they are. They make their own root beer — to save money — and decide they'll do lots of swimming, since it's a cheap form of amusement. Anne and Ernestine still have their old bathing suits, but Martha has outgrown hers. What to do? She hauls out Mother's, which is almost a Gay Nineties model! She'll wear it. Anything to save money! They rent Mother's room to a gentleman doing research on the Revolutionary War. They must manage well or the family will be split up and sent off to relatives. Snoopy Cousin Leora drops by to check up and finds them parading around in their bathing suits, Martha having converted Mother's into a one piece affair. So this is the way things are going! Cousin Leora is writing Grandmother at once! But they are all quarantined for chicken pox, Cousin Leora in-

cluded! Anne falls in love with Dr. Bob. The other girls wince every time the phone rings, for they've agreed to give up dates. Ernestine's "steady" sneaks in, raccoon coat, pork-pie hat and ukulele, but the kids put on such an act he leaves in a huff. And then another young man appears. He's really the one more student Mother needs to make her school a financial success. But the kids mistake him for Martha's date and put on a hectic act to scare him off. The young man is glad to go — especially when the root beer starts exploding down cellar! The children are desolate. Their roomer leaves and so does the \$190.00 they had saved on their summer venture. But in a whirlwind finale Mother returns, and the mishaps get coped with in an unexpected and wholly delightful fashion. It's a happy blend of pathos, comedy and uproarious action. Your audience will love every minute of it!

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## In This Issue

WHEN I attended an international youth conference on theatre in Paris, France, last April, I was very fortunate in meeting Gerald Tyler of Brighouse, Yorkshire, England, and Leon Zitrone of Paris, France, who both consented to write an article about theatre of their respective countries. Mr. Tyler's article, which appears in this issue, presents a very clear picture of *Youth Drama in England*. Mr. Tyler states in one of his letters: "I tried to present an honest picture of the state of affairs here." Impressed as I was with my too brief association with him, I know he has done just that.

YOU will welcome, I am sure, the return of Norman De Marco, University of Arkansas, Fayetteville, to DRAMATICS, who authored the article, *Learning the Part*. His suggestions should not be overlooked by all Thespians, who are now learning their parts or hope in the near future to have the opportunity to learn a part. Mr. De Marco shows to you the short cuts.

**NEXT MONTH**  
**COMEDIE FRANCAISE**  
by Leon Zitrone  
**ACTING THE PART**  
by Norman De Marco

JUNE MITCHELL, author of our series, *Theatre after Graduation*, directs this month's article to those of you who will be our future teachers without Speech or Dramatic Arts majors. She emphasizes well that your high school and college training in drama will be of practical value no matter what grade or subject you teach. What is vitalized teaching except drama?

DANIEL TURNER, Sponsor of Troupe 672, Nelson W. Aldrich High School, Lakewood, R. I., continues our series, *Working Together*, with his excellent article, *Home Economics and Drama*. In it he shows how the girls of that department are made theatre conscious by helping to make costumes, press, fit and repair costumes, prepare stage dining rooms, assemble and prepare food necessary sometimes for a play. I do not believe there is a department in your high school that has not felt sometime or other the magic of the high school theatre — and that is the way it should be.

GREEN VALLEY is Earl Blank's selection for this issue's *Play of the Month*. This play was among the top ten in our annual poll of last year's plays produced by our member schools. Again Doris Marshall, Sponsor of Troupe 745, Helena, Mont., had two of her students prepare the article under her guidance. They are Karen Ekegren and Mary Bunn Johnson.

WE GO intellectual with Si Mills this month as he tells us about the radio show, *Invitation for Learning*. I agree with Mr. Mills' criticism of Television in the latter half of his article. Paul Myers continues to keep us well informed about the professional theatre on Broadway. And Kenn Carmichael again brings us another gem of the activities in Movieland. Mr. Pearson's *Brief Views* are of the latest and our student Thespians bring us up to date on the high school theatre in their *Thespian Chatter*.

Happy New Year!

## GOOD . . . ONE ACT PLAYS

### For Contests and Other Programs

**BISHOP AND THE CONVICT.** Pauline Phelps. Play founded on an incident in "Les Misérables" by Victor Hugo. 3 m. 2 f. Int. 25 min. The story is the familiar one of Jean Valjean stealing the Bishop's candlesticks. A contest winner. No royalty. . . . . 50c

**DEAR LADY, BE BRAVE.** Comedy by Loyd L. Shelton. 3 m. 3 f. 25 min. Here is a play that keeps the audience in gales of laughter. Dr. Clark, a young physician, devises a plan to help his friend, William Tandy, decide which of three girls to marry. He phones them that Tandy has been killed. They are to come to the office and then Tandy will find out which one loves him most. Fungus, the colored janitor, has been placed on the operating table for the corpse. The girls come and the results are unexpected by Tandy, and most satisfactory to the doctor. The parts are all good. No royalty. . . . . 60c

**HERBIE AND THE MUMPS.** Williams. 3 m. 3 f. Int. 20 min. One of the most popular 'teen age comedies. Herbie, a high school freshman, "too young" to go to the class dance with his sisters, fakes an attack of mumps and leads his sisters' dance escorts to believe the girls have the mumps, too. There is a happy ending for everyone but Herbie, who really does have the mumps. No royalty. . . . . 60c

**HERBIE'S FIRST DATE.** Comedy. 3 m. 4 f. Int. 25 min. Herbies is to go to his first dance, and his pants have been shrunk by the cleaners to comedy proportions. His sisters, with their undisguised enjoyment of the situation, do not help matters. . . . . 60c

**LITTLE OSCAR.** Albert Van Antwerp. Comedy. 2 m. 2 f. and two baby buggies. Int. 25 min. Henry and Josie are just ready to take the baby and go for a picnic when another young couple arrive with their baby. The way ingenious Henry gets rid of them will bring roars of laughter from the audience. No royalty. . . . . 60c

**MAN WITHOUT A COUNTRY.** Pauline Phelps. An adaptation from Edward Everett Hale's story of the same name. 5 m. 2 f. or by easy doubling. 3 m. 1 f. Int. 30 min. No royalty. . . . . 60c

**NOTHING TO DESTROY.** Cora Montgomery. 1951 drama. 5 f. 20 min. The scene is a communist den where five women are hiding in a dismal room below the sidewalk. They are gloating over their success in blowing up a chemical plant with the resultant death of many people. Then one of them sees through the little window above her the national flag. A great, patriotic drama in which the girl gives her life for the flag. Right for first performance goes with the purchase of 5 copies. Repeat performances, \$2.50. . . . . 60c

**OTHER WISE MAN.** Pauline Phelps. 1951 dramatization of Henry Van Dyke's famous story. 6 m. 2 f. and a reader. 30 min. Here is another of Miss Phelps' dramatizations of the classics, that have become so much in demand. This is perhaps the most thrilling of all. Performance rights go with the sale of 7 copies. Repeat performance, \$2.50. . . . . 60c

**TELL-TALE HEART.** Pauline Phelps. 4 m. 30 min. A true dramatization of Poe's story. A young student suffering from dementia has murdered his uncle and hidden his body under the floor. A sergeant of the police and two other policemen are the supporting cast. No royalty. . . . . 60c

**TOM SAWYER WINS OUT.** Pauline Phelps. A comedy dramatized from incidents in "The Adventures of Tom Sawyer." 4 m. 4 f. and extras. Int. 30 min. No royalty. . . . . 50c

**WHY — HUBERT?** Albert Van Antwerp. Comedy. 4 m. 4 f., also a boy of 10 and a girl of 6. 25 min. Hubert is based by company, his young wife's relatives. Tried beyond his patience, he invites two actors in as guests. They impersonate dirty tramps. The guests leave, but Hubert's sigh of relief is brought to a sudden end by the arrival of Aunt Clara. No royalty. . . . . 60c

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# LEARNING the PART

By NORMAN DE MARCO

ASSUMING THAT YOU have not had the opportunity or were forbidden to read the play before tryouts, your first step upon receiving a copy of the play for which you were cast should be to read the script — all of it at one sitting. As difficult and uninteresting such an assignment may be at the moment, one will find that studying the entire play before tackling memorization and blocking will pay extra dividends in learning the part during the weeks of intensive rehearsals which are to follow. Only one who understands not only his assumed role, but those of the others of the cast can hope for an interpretation which will be nearly professional.

First, one must understand the motives, both open and subtle, of the play itself. Then comes the intensive study of characters — not merely the character for whom you are to be responsible, but every character in the play. The following questions must be answered: Why does the character act as he does? Why and how do others act toward him? Are there any social, environmental, or hereditary factors that allow one or all the characters to be what they are? Does the playwright offer any clues in the descriptions he gives before each character appears on stage?

All plays are made up of several types of conflict. Without opposing forces, a play would be dull; it would lack fire and interest. Conflicts most frequently found are man pitted against man, man against himself, man against nature, man against a group, and man against Fate or Chance. The first of these is probably the most common. Man against man, however, does not necessarily imply physical encounter; theories, ideas or spiritual conflicts may be the principal key of the entire plot.

What is the conflict of the play? Who is involved? How did he get involved? On which side of the struggle does your character lie? What is the mental attitude of your character at the beginning of the play? At the close of the play?

Let us assume that you have been chosen to play Robert Mayo in Eugene O'Neill's *Beyond the Horizon*. You will learn that Robert is in definite conflict with his environment, with Fate and with Man. Dreamer as he is, he hates the farm which he blames for his lack

(Continued on page 31)



Mr. Barry's Etchings, William Chrisman High School, Independence, Mo., Troupe 389, Mary Foster Williams, Sponsor.



Cheaper by the Dozen, Manistique, Mich., High School, Troupe 636, Marvin Frederickson, Sponsor.



Blockouts of '52, Lake Washington Sr. High School, Troupe 274, Kirkland, Wash., Marienne Cadle, Sponsor.

# YOUTH DRAMA in ENGLAND



The March Family of *Little Women*, produced by Brighouse Children's Theatre, England.

**Y**OUTH DRAMA is nothing new in England; it has been here unrecognised, unorganised and undeveloped for centuries. Although in the past they were not given to theorising about the artistic or educational value of drama for young people, yet there were no doubt many who encouraged the Mummers, the Boy Bishop Players, the charades and home theatricals because "it is so good for the boy, it draws him out so." No doubt when the boys of St. Paul's School played before Henry VIII in 1527, the masters saw some good effect upon the boys, and the Westminster School Play with its almost unbroken tradition for close on four hundred years was always something more than a yearly ritual.

But it is only in the last thirty years that the value of drama as an educational force, a social asset or as a therapeutic agency has come to be appreciated here and even now its potentialities are far from being generally recognised. Any organisation of Youth Drama or Educational Theatre is entirely local and we have nothing approaching a National Educational Theatre Association or a National Thespian Society.

There are schools in England to-day where children of six are used in formal plays and have their lines to learn. Creative drama and playmaking are only now beginning to make a serious impact upon our Infant and Junior Schools. This is moving slowly because we have insufficient teachers trained in the work.

We have, on the other hand, a flourishing amateur adult drama, often reaching very high standards. The British Drama League and the Little Theatre Guild bind their members in a corporate unity, giving advice and setting standards for emulation. The Village Drama Society, the Religious Drama Society and the Townswomen's Guild all help and unite the hundreds of drama groups in

their particular circles. Some of the members of these organisations are young people.

A great number of those engaged in the adult societies and especially of those in official positions are teachers and it is they who, for the most part, have in their enthusiasm carried back the practice of drama into the schools. The school play, ranging from little three minute playlets for the young to the performance of the long classical plays by the Grammar School Dramatic Societies, form the backbone of school drama in England.

Slowly we are beginning to realise the value of drama as a curriculum subject for its own sake and our schools are introducing regular periods devoted to improvisation, playmaking, mime and classroom dramatics.

Throughout the country we have many Youth Clubs usually composed of young people between the ages of fifteen and twenty-one. Some clubs have junior members from eleven years and some

clubs, particularly in the remote villages, take members up to twenty-five. These clubs may be attached to Church or Chapel, Scouts or Guides, Ambulance or Nursing units, Young Farmers, to other National Voluntary Organisations or they may be clubs organised by one of the local Educational Authorities. Within the clubs drama plays an important part in the winter programme. These clubs usually have groups for various activities — sport, indoor games, music, craftwork and so on against a framework of lectures, discussions, canteen and dancing. Drama is merely one of a number of club activities and must take its place in the line for the use of rooms or for the attention of the leader. The popularity and quality of the dramatic activity depends upon the interest and knowledge of someone in the club. The club drama may be taken by the leader, a voluntary helper, by one of the youth themselves or by a paid instructor. These leaders and instructors have usually come to the drama by way of the amateur dramatic societies and so here again little attempt is made to introduce creative dramatics and the accent is almost entirely on the production of one-act or three-act plays on the proscenium stage.

The favourite method of encouraging dramatic work within the clubs is to arrange a festival of one-act plays either on a competitive or a noncompetitive basis. Where the festival is organised with the County as the unit, involving perhaps a hundred or more entrants, it is clearly necessary that there shall be some selection at the more local levels in order to produce a Central Festival. Although the balance of opinion in this country is on the whole against the competitive festival, yet by the very nature



*Little Red Riding Hood*

of the organisation there is probably more competition than otherwise.

In some parts of the country the annual drama festival is not only the big youth drama event but it is often the sole contribution of the Youth Club to the drama. In other places the Youth Drama Festival is regarded as the means to an end, the method of stimulating interest which may be turned to other phases of drama work.

There is a growing tendency for the Youth Club drama to be viewed against the background of the development of the individual in society. It is realised that a healthy Youth Drama and a love of the arts have their roots in the teaching during the earlier years of school life. Here a free approach through self-expression is required to music, painting, movement and drama developing later to an appreciation of art for its own sake. Those concerned with Youth Drama are anxious to capture and foster the enthusiasm for drama in the schools and to provide the right milieu for development in the Youth Club. Finally for those who sustain their interest a way must be found into the adult drama community. Therefore the drama directors, organisers and advisers keep in close contact with the work in the schools and with all that is best in the adult theatre. Courses of instruction for young people are many and varied, courses designed not only to promote a knowledge of the technique of the theatre but also to provide inspiration for development on less formal lines. For example, some courses have introduced the students to theatre in the round, verse drama, religious drama or to pageantry. This has led to a number of corporate efforts where youth clubs have joined forces to produce town pageants or to make tours of religious plays in various districts. The 1951 National Festival gave a strong impetus to pageant work and there are a host of preparations going on to provide local dramatic events to celebrate the Coronation in 1953. Here Youth Drama will be well to the fore.

Besides these Open Youth Groups where activities are wide and various there are a number of specialised groups whose members are interested in one particular activity. In drama they are represented by the Junior Players, the Young Theatres and the Children's Theatres and it is in these groups that the quality of Youth Drama reaches its highest level. Even in these specialised groups there is a good deal of difference in organisation, in standards and in approach. Sometimes these groups flare up suddenly; a young gifted enthusiast collects around him a group of disciples and a "Young Theatre" is born. The work is always earnest, promising and artistic, akin to our best University Theatre. These groups come into being to satisfy an urge of the moment; they flower quickly, brilliantly and are gone.

It is the groups which come into being



**The Joker and the Knave**

under the umbrella of an adult society or have adults on the Management Committee which are stable and show continuous and steady development. One such group is a Children's Theatre where the main function of the young players from fourteen years upwards is to perform plays for child audiences. Three full length plays are given each year. The management of the group is adult with some junior representation. Although there are adults in charge of most of the departments, the junior members are the actors, assistant stage managers, prompters, props. They help with the scene making and even help with the production. Within the Children's Theatre there is a wide variety of activities. Groups meet weekly for puppetry and creative dramatics and there is a more adult group which meets to study child audience reaction.

Our oldest and most widespread piece of Youth Drama is the English Mumming Play and the local version known as the "Pace Egg" is performed by the boy members of the Children's Theatre every Easter Saturday morning. They tour the town and surrounding villages performing in the traditional costume in

the manner of their grandfathers before them.

Young people like to be free, to choose their own plays and work alone. Within the Children's Theatre there is a "Student Theatre Group," a Young Theatre brought into being, named and managed by the young people themselves. The original purpose of this group was to make a tour giving Shakespeare plays in isolated villages; now the group functions as the young people are there to use it. They are making the Children's Theatre more and more the centre of their social life, their communal theatre going, their dances, concerts, holidays and even their sport, for they will probably tell you that it was Sir Frank Benson who once advertised for a Polonius who could keep wicket.

Some of our Youth Groups have made theatre tours and exchanges with Youth Theatre Groups on the Continent. We have a great deal of enthusiasm but we realise that we have a lot to learn. It is to be hoped that these exchanges will shortly extend across the Atlantic and that the young people of both countries will be able to meet and learn something of one another's aspirations and endeavours.



**The Dustman**

# Home Economics and Drama

By DANIEL TURNER

**I**N THE SPRING of 1945 we planned a colossal production of *Julius Caesar* as an appropriate recognition of the 2000th anniversary of Julius Caesar's first entry into Britain (55 B.C.). We undertook to make this production a complete school project which would engage the interest and cooperation of all departments of the school curriculum and hence all members of the faculty and student body. By using different persons in each mob scene, we arranged to have every boy (more than 200) actually appear in the play. This was our first attempt to do anything other than a simple modern play; thus we had no wardrobe. We had to start from scratch. Quite naturally this is where "Home Economics and the Drama" made its entrance. I talked with Miss Archambault of the Home Economics Department and she seemed quite willing to undertake "to tog up" our 200 boys. With the cooperation of the art department we did some research and some designing. When we had figured how much cloth would be required for each type of garment, I studied my prompt script and figured the minimum number of garments which would serve our purpose by using a "hand-me-along" system with the cast. The final order was for 110 tunics; 28 togas; 45 capes; 6 mantles. We ordered 1000 yards of unbleached cotton (at 14 cents per yard — in 1945!) from the Pontiac Finishing Company in our city. As soon as this material arrived, Miss Archambault and her girls started to work with it. It was a tremendous job, but dozens of girls went to work with a will, and in the course of their work they learned a little Roman history along with some practical experience in the art of making clothing.

As soon as we had determined how much material would be needed by deciding on the number and the design of the garments, I worked out the color schemes. Then when the garments were all made, Miss Archambault began dyeing them in accordance with the specifications which I had given her. About one-third of them remained the natural (off-white) color — all tunics for dictors, soldiers and servants and all togas for senators. The others were dyed solid standard colors in vivid hues — red, orange, yellow, green, blue, purple, brown and black. All the costumes were without decoration or individual design except for the togas on which the pupils in the art department stenciled borders with varying designs and with some variation in color. The complete uniformity of design in the costumes and

their lack of individual decoration gave our stage pictures a stylization that was strikingly effective. Variety in the costumes was gained solely through colors — which were constantly grouped and regrouped in pleasing combinations and contrasts which helped greatly to build mood in the consciousness of the audience. I remember distinctly with what apprehension I thought of looking at the perfectly colorless and meaningless picture of a solid row of senators all in white togas, all as alike as peas in a pod. But what an overwhelming and gratifying surprise I had when I first gazed upon our noble senators from Grade 11, standing in a row just above stage level, as stately and majestic as the carved figures on a Roman frieze!

little female voice chimed in: "Oh yes, we know about it, all right. I dyed costumes all last period during clothing class. Look at my hands! They're all blue!" And she held up her hands deeply stained with dye. Here was educational drama in the making, with the emphasis on the adjective. The work on the costumes not only afforded opportunity for many girls to lend a helping hand, but furnished responsibilities for many boys during the dress rehearsals and performances. I appointed one reliable boy as Captain of the Costume Department, and gave him several assistants. This squad of workers took the costumes (which had been numbered by the girls) to the gymnasium, located just beyond the rear wall of the stage. Here they set up seven bleacher-planks parallel to each other, six or eight feet apart. On the first plank were placed in order the costumes numbered from 1 to 25; on the second one, costumes numbered from 26 to 50, and so on. One "sergeant" was appointed for each section. He was supplied with a list of names for checking in and out



Meet Me in St. Louis, Newark, Del., High School, Troupe 931, Ann M. Stauffer, Sponsor.

I wish to point out how it is possible for directors of drama to engage the interest and cooperation of the leaders in the Home Economics field. They in turn can give the girls in their classes very interesting and valuable experiences in carrying out such a project. I am sure that at least 100 girls took an active part in making our costumes for *Julius Caesar*. I know that not even I as director realized the extent to which the work of this dramatic project was being shared by pupils throughout the school. This was brought out suddenly and pointedly one day in one of my classes a few days before production. I said: "You people in the ninth grade perhaps don't know how much time many of the upper classmen and I are spending on the play *Julius Caesar*. You probably haven't even seen the extensive preparation that is going on." Then a plaintive

the costumes in his section, and he was held responsible for his 25 garments. Just beyond this area there were other "stalls" for the checking in and out of other equipment, such as breastplates, helmets, shields, spears, etc. There are no limits to the ways in which play production can be made an educational process for high school young people.

I have already said that as far as costumes are concerned, we started from scratch when we planned *Julius Caesar*. It is gratifying to note how useful all the things we made for this first play have been to us in subsequent productions. We have just finished our fourth Shakespearean play, and not one of the others has required even half the costume outlay as the first one did. The Roman togas that we started off with were unfitted garments, and this was

(Continued on page 30)

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**W**HAT ARE YOU going to do after you are graduated from high school? I should like to address this article to the many young people who answer, "I plan to teach," and particularly to those of you who add, "and I'm planning to teach grade school — or history — or science — or any other subject in high school," not "I'm planning to teach dramatics."

You would naturally like to continue the dramatics work which you enjoyed so much during your high school years, but you recognize that full-time theatre is not for you. To you, dramatics has always been a sideline — your favorite sideline, it's true, but still a sideline. You are planning to become a school teacher and you are wondering if you will have any further use for work in dramatics. What can you do in a teaching career with dramatics "on the side?"

It would be rewarding to feel that all the time and energy you have put into your high school dramatics was not in vain but would play a definite part in your life work and serve as an important step in your training for that work. It can do just that if in addition to your general teacher-preparation you train yourself for the teaching of dramatics as an extra-curricular activity. Whatever subject or grade level you hope to teach, dramatics can provide an enjoyable and valuable "side-line," which can help you get a better job and a higher salary and have fun doing it all too.

Teaching dramatics or directing plays as a supplement to a regular teaching program can be both satisfying and rewarding, and a teacher trained for such a position is reasonably sure of a good job, generally at a substantial amount above the regular teaching salary.

Do not fail to take advantage of every opportunity to qualify yourself to do this sort of work, and be glad that you already have a basis for your training in your high school dramatics.

Let us consider the possibilities of dramatics "on the side" both in the grades and in high school.

If you become a grade-school teacher, you will be pleasantly surprised at the

number of ways in which your skill in dramatics can be put to use, not only in presenting extra-curricular plays and programs, but in actual classroom projects. Dramatization is a teaching method which furnishes most valuable educational experience. Properly used, it enriches any subject. The children "act out" their story books. They dramatize history and geography. They produce a skit illustrating the arithmetic lesson. These playlets may be the simplest "front-of-the-room" presentations with no help but the children's imaginations, or they may be the most elaborately staged public productions. In either case, they make the lessons "come to life" and become part of the children's experience with a vitality lacking in many other teaching methods.

What grade-school doesn't present "auditorium programs"? A little technical knowledge of staging can give your programs that professional touch and make you a valued and sought-after teacher. But remember, you must be a teacher first and a trained one.

For general grade-school preparation, you will probably attend a teachers' college. If you choose your own State Teachers' College you will have the advantage of lower tuition, plus practice teaching experience in the communities of your own state. Teachers' Colleges

## DRAMATICS on the SIDE

By JUNE MITCHELL

are becoming more speech conscious. Many offer courses in speech. Many have an entering speech test which you must pass or do special work in speech. Some will not allow you to graduate unless your speech meets a certain standard. All these requirements are wise. Young children in the grades are greatly influenced by their teacher's manner of speech. If you have a speech defect or an unpleasant, harsh voice, you should not work with young children.

Take all the speech courses your Teachers' College has to offer. If it has an extra-curricular dramatics program, be active in it. Learn all you can, not only about acting, but about directing, about staging, scenery, costumes, make-up. If there is no dramatics program, why don't you become an active force in starting one? Spark a movement for getting together and putting on plays. It will be an advantage to both students and college.

Also, and very important, begin to learn some of the special techniques of theatre *with* as well as *for* children. Read the material provided in DRAMATICS by Louise C. Horton, editor of Drama for Children. If there is a Children's Theatre in your vicinity, attach yourself to it. As you study child psychology in your regular classes, interpret what you learn about child behavior in terms of what you know of the theatre.

If you love working with children — and you have no right to plan on grade-school teaching if you don't — don't

The cast of *Father of the Bride*, Ambler, Penna., High School, Troupe 896, Arline Kistler, Sponsor.

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Terry Jordan didn't have a chance. Her sister Phyllis was so very beautiful that she knocked all the men dead. When the Jordans took a place at the shore Terry felt she might at last have some fun since Phyllis was to remain in the city, having taken a job. But the city, the job and Phyllis didn't get along and just as Terry was ecstatic over Dennis Smalley and had decided he was to be THE man in her life, Phyllis arrived. Dennis looked, he saw and went out to conquer - Phyllis. This proved devastating to Terry and also to Miriam Holliday who thought she was engaged to Dennis. Terry decided she must make herself exotic and alluring.

A copy of *EVERY WOMAN'S GUIDE TO MALE PSYCHOLOGY*, a mail order charm course and a carton of cosmetics were scheduled to rout the competition but they merely brought forth an artificial Terry. Dad's efforts to join the country club and to get a contract from Mr. Wright didn't have a chance with the antics of his young fry popping up to bother at every crucial moment. And with Harriet, the maid, digging deeper and deeper into the family budget and Terry wrecking everything that offered transportation how could Dad survive financially? To add to this chaos Terry's high school friends arrived en masse for a visit and pitched tents on the Jordan's lawn, immediately creating delirium. Along with the delirium is the contagion of laughter which spreads until it reaches fever heat.

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miss the opportunity of working with them through dramatics.

If you become a high school teacher in any of the regular subjects, additional knowledge and skill in dramatics not only keeps you working in a field which you enjoy, but may be the very means of securing you a full-time job.

Whenever you seek a position as a teacher, you are required to fill out an application for the position, and that application always has the question, "what extra-curricular activities can you direct?" This is where your dramatics training comes in. You can direct dramatics. When a superintendent of schools has to choose between two otherwise equally qualified applicants for a teaching position, he will in most cases make his choice on the basis that one applicant could also direct a dramatics program.

Thus your ability to do extra teaching in dramatics will open to you many more regular teaching opportunities than you would otherwise have, and at the same time keep you in touch with the field in which you have been so active during your high school years.

In preparing for high school teaching, remember that you must attend a college awarding a recognized bachelor's degree if you hope to teach in the public schools. You will therefore look for a college that has a good standing in the particular field you have chosen to teach, and if possible - since you are interested in

the idea of extra-curricular dramatics - one that has a good theatre of its own.

There are many different courses you must study to be a qualified high school teacher. The registrar at your college will help you make out your program to include these courses. Many states have special, individual requirements which must be met before you can receive a teacher's certificate in that state. Ask the college registrar about these requirements. Talk with your home town superintendent of schools. Tell him that you plan to teach in your state. Whether he has a possible job for you or not, he will be glad to explain the minimum requirements to you.

And remember, any college graduate looking for a high school teaching position in any subject should be able to handle an extra-curricular activity. Since your extra-curricular field is dramatics, be sure you take courses in drama and are active in the college theatre.

Naturally, this combination of interests is not always possible. When you have filled your program with "requires," you often find yourself with

little time or energy for "extras." Then too there is always the possibility that the best college for your major field will not have much to offer in the way of dramatics. Does this close the door entirely? Not necessarily.

If the regular winter session is too crowded for dramatics, perhaps you will be able to go to college for one or more summer sessions.

Many colleges run really professional summer theatres. If your own college is one of these, fine. If not, branch out and choose another institution, this time strictly on the basis of its theatre. If you pick the right college, you can spend your "vacation" actively involved in an eight week season of plays professionally produced for paying audiences.

Some colleges theatres require an audition before you can enroll. Once accepted, you pay your tuition and receive college credits for the courses. You may be able to transfer these credits back to your own college. Consult the registrar.

But whether or not the credits are transferable, the experience will be yours forever. When you settle down to your classroom teaching, you'll be just that much bigger a personality and have just that much more to offer your students because of your experience in the theatre.

Whatever your teaching field may be, don't overlook the advantages - and the fun - of being able to take over the extra-curricular dramatics.

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# THEATRE ON BROADWAY

By PAUL MYERS

IT WAS a long uphill struggle but, since our last visit in the pages of DRAMATICS, the Broadway theatre has taken on stature. One after another of the early season entries failed to fulfill the hopes held out for them. Several productions to which we had looked forward eagerly suffered speedy annihilation. Of late, however, the theatre's devotees have started to hold up their heads once again and have permanently scrapped the idea of pulling themselves into their television sets and venture no farther for entertainment.

Veteran DRAMATICS readers may be generous enough to recall a series of articles I prepared several seasons ago. In these articles we visited several of the younger dramatists whose recently produced works evinced more than average promise. One of these playwrights was Arthur Laurents. His first play, *Home of the Brave*, had then just reached Broadway and it was felt to be a remarkably dramatic presentation of race prejudice. Some of you may have actually taken part in a production of that fine play for I have read reports of them herein. Others may have seen the rather good film which, while it altered the situation somewhat, did maintain Mr. Laurents' theme and his indictment.

The second play of Arthur Laurents to reach Broadway was *The Bird Cage*, which folded after a short engagement. It lacked the force of the initial work and disappointed many who had come to feel that Laurents was one of the most important of the young dramatists. *The Bird Cage* was produced in February 1950 so it has been nearly three years since Laurents was represented hereabouts. We were happy when Robert Whitehead and Walter Fried announced that Arthur Laurents' *The Time of the Cuckoo* would be presented . . . happy and very hopeful that it would be a really good play. I am most gratified to be able to report that it is just that.

A program note offers the following explanation of the play's title. It is taken from the ENCYCLOPEDIA BRITANNICA: "The cuckoo is a summer visitant to the whole of Europe. It proclaims its arrival by a cry, heralding the season of love." The action of *The Time of the Cuckoo* unfolds in the garden of a pension in Venice. The chief character is a summer visitant from the United States, Leona Samish. Leona has saved for this



Shirley Booth and Dino DiLuca in  
*The Time of the Cuckoo*.

trip to Europe and hopes almost desperately for the romance she has heard lingers in the capitals of that continent. Almost miraculously, she comes very close to finding romance but she distrusts it and frightens it away. Her attitude toward her experiences is compared very deftly to that of the Latins among whom she is living, and to her compatriots who are not of her temperament and philosophy.

*The Time of the Cuckoo* is not a play of plot. Its action is just enough to give scope to the characters. It is a study of contemporary society on both sides of the Atlantic. It discusses love and loneliness, wealth and poverty, innocence and sophistication. It laments for those who pass through maturity without sharing in the wonders of living and for those who never reach maturity. It is an eloquent plea for life in the truest and best sense of the term.

Probably other actresses could have enacted Leona Samish, but after seeing Shirley Booth in the role, it is hard to imagine the part without her. Miss Booth has for some time been recognized as one of our theatre's most versatile players. For some time she was cast only in light roles and she brought her talents to the fore in *Three Men on a Horse*, *The Philadelphia Story* and *Excursion* — to name only a few. Her voice was heard for several seasons as Miss Duffy in the radio favorite, *Duffy's Tavern*. More recently she proved her abilities as a tragic actress as Lola in William Inge's *Come Back, Little Sheba*. Filmgoers will shortly have the opportunity to see her in this role for which she was awarded a "Best Actress of the Year" citation. I rather think that one or two more such prizes will come her way next spring for her characterization of Leona Samish.

Dino DiLuca is making his American debut as the Venetian heart-throb. He has played a wide variety of roles in the theatre of his native land and has been seen in many Italian films. He is also well known to listeners of the Italian speaking New York radio. His personality is somewhat reminiscent of Ezio

Pinza — the same mature, continental appeal. Lydia St. Clair, Geraldine Brooks, Donald Murphy—all contribute to the powerful effect of this play. Harold Clurman directed; Ben Edwards designed a striking setting. Congratulations to all who have made *The Time of the Cuckoo* the most impressive of the current offerings.

For many years Moss Hart and George S. Kaufman wrote the brightest comedies on the American stage. Their partnership began with that most brilliant of all satires on Hollywood, *Once in a Lifetime*, in 1930. They contributed together such hits as *Merrily We Roll Along*, the Pulitzer Prize winning *You Can't Take It with You*, *The Fabulous Invalid* and *The Man Who Came to Dinner*. Of recent years each has gone his own way and worked either alone or with other collaborators. Mr. Kaufman has written recently with his wife, the actress Leeuwen MacGrath. Interestingly enough, nothing they have done in this period has had success at all comparable to that which greeted their collaborations.

Moss Hart's most recent work bowed in New York only a few nights ago. It is a dramatization of Edgar Mittelholzer's novel, *Shadows Move among Them*. Mr. Hart has rechristened the play, *The Climate of Eden*. It is a pretentious, over-elaborate accumulation of attitudes that rarely seem genuine or important. The action of the play is set in the home of the Rev. Gerald Harmston, a missionary to the jungle peoples of British Guiana. To this home comes a relative, Gregory Hawke — fresh from rather undiagnosed maladies. His impact upon the Harmston household and, in turn, the latter's effect upon him, is the tedious subject matter of the play.

The production — with the exception of the Frederick Fox jungle which permeates the entire stage — is in the same posturing mood as the text. The cast never gets beneath the surface of the characterization, perhaps because the writing does not give them enough to work with. Only John Cromwell and Isobel Elsom bring any qualities of genuineness to their roles. The younger members of the cast flail about aimlessly. Some theatrical Cupid should, in truth, re-unite the team of Kaufman and Hart. Our theatre needs the kind of plays for which they are justly famous and not *The Climate of Eden* or *Fancy Meeting You Again*.

Gilbert and Sullivan devotees (and who of us is not) have been having a bountiful time of it of late. The Masque and Lyre Company (which has just taken off in your direction as the American Savoyards) has been holding forth week-ends in the Jan Hus House on the upper East Side. They have presented a complete repertory of the Savoy operettas.

Three weeks ago a company piloted  
(Continued on page 29)

WHILE Irwin A. Moon was the young pastor of a Los Angeles church, he found his youth program bursting at the seams. Reason: he was using illustrations from science to demonstrate graphically that the universe is the result of a Master Plan. Scientific experiments once had been a hobby of this unknown preacher, but he had abandoned dreams of a career in physics for an urgent call to the ministry. Now the concern that the young people of his church were evidencing in the marvels of nature led him to revive his early interest in science.

One of the most startling results of that revival is the world-wide audience of over nine millions who have witnessed what are probably the most famous scientific sound motion pictures ever made. With narration translated into eleven languages (and more on the way) and with showings in 53 countries, these "Sermons from Science" thrill the critic and the layman, the schooled and the untutored, the college graduate and the Zulu national. Running about 40 minutes each, the five full-color films are shown daily in clubs, schools, business conferences, churches, hospitals and homes; they are required viewing for all recruits in the U. S. Army Air Forces.

As phenomenal as the reception accorded the pictures is the organization that produces them. Housed in what was once a large Masonic Temple in West Los Angeles, the Moody Institute of Science is as nearly self-contained as a motion picture studio can be. Only two operations are not handled directly

## SERMONS from SCIENCE

By H. KENN CARMICHAEL

by Institute personnel: the manufacture and the developing of the film. This unique studio even has its own printing equipment for making the hundreds of release prints necessary to meet distribution needs; over one million feet of film went through the printer in 1952. Distribution of the films is also handled directly from the Institute. Until recently showings in this country were possible only under the supervision of trained Moody personnel; today groups and individuals across the country may rent prints at reasonable rates. Since the Institute is a non-profit enterprise, all income is channeled into the making of additional films.

Dr. Irwin A. Moon, director of the Institute, did not inherit it ready-made — he built it out of skill, ceaseless effort and unbounded faith. Convinced that skeptical men and women, as well as curious boys and girls, needed only to witness the marvels of the earth that lay beyond their immediate senses in order to recognize the fulfillment in Nature of a Divine blueprint, he set out in 1941 to prove his thesis. He rented space on the midway of the San Francisco Golden Gate Exposition and pre-



A staff technician of the Moody Institute of Science in his tent laboratory as he photographs snowflakes on location.

sented a show in competition with the carnival attractions.

His equipment was largely homemade and it was purely a one-man show. But with a superb talent for showmanship and an unswerving faith in his objective, young Moon's "Sermon from Science" was a smash hit. He fried eggs on a cold stove and let a million volts of electricity crash through his body. He revealed a new world of chemical and physical wonders before spellbound crowds. Awed spectators watched his own first color film of a camellia plant as it grew and finally burst into full flower. This early motion picture, utilizing an ingenious and complex photographic system, is still the most popular sequence in the Moody science films.

When the president of the Moody Bible Institute of Chicago saw the unusual demonstration, he caught Dr. Moon's vision of a new kind of evangelism: bringing men to a new conception of science, not as an enemy but as an ally of religion. It took three years of persuading to win over the directors of the Bible Institute, but at last in 1944 the building in West Los Angeles was purchased and the Institute of Science was born.

The Institute had a building and a director, Dr. Moon himself. But there was no staff, no equipment — and no money. During the eight years that followed, men were enlisted whose faith in the project measured up to that of the founder. A physics professor left a good position in a university to accept a small salary and an enormous challenge. Young men whose concern for others was greater than their concern for themselves left good prospects in commercial industry to devote their talents to the Institute's task. A machine shop was created from salvage; war sur-

(Continued on page 28)



Dr. Irwin A. Moon, director of the Moody Institute of Science, adjusts the controls of the "lapse-time" camera during the making of a photographic record of a plant's growth and flowering.

# FATHER OF THE BRIDE

SORRY, WRONG NUMBER and THE HITCH-HIKER

THE CURIOUS SAVAGE

JENNY KISSED ME

LAURA (HIGH SCHOOL VERSION)

GRAMERCY GHOST

MR. BARRY'S ETCHINGS

A YOUNG MAN'S FANCY

STAGE DOOR

DEAR RUTH

LIFE WITH FATHER

YOU CAN'T TAKE IT WITH YOU

YEARS AGO

ARSENIC AND OLD LACE

HEAVEN CAN WAIT

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THE HEARTH

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# THE BARRETT'S OF WIMPOLE STREET

By RUDOLF BESIER

*A Perennial Classic for High Schools*



*Photo by Vandamm*

Our acting edition is a reprint of the original script as used in the Guthrie McClintic production in which Katharine Cornell starred for many years. It includes all stage business, a photo of the set, a diagram, and a property list, as well as notes on costuming and staging. The play has been produced widely by high schools, colleges and universities, little and community theaters, with the utmost success. The cast calls for 12 men (9 of them young) and 5 women (all but one of them young). Among the men are five who play small parts. Books are 85c and the production fee is \$50 for the first and \$25 for each subsequent performance.

The scene is Elizabeth Barrett's room in her London home. Here she lives with her father, her sisters and her brothers. She has been kept practically a prisoner by her domineering father, who rules his family with an iron

hand. Her brothers and sisters have become reconciled to this tyranny, but Elizabeth has a spark of healthy rebellion. This is encouraged by romantic young Robert Browning, who has known Elizabeth through her poetry. He bursts into the household, and in the very first scene proclaims his deep love for her. When Elizabeth reciprocates, she realizes that for the first time her whole being has been awakened by a very deep love. At once the world becomes a different place for her, and she regards it as a place to which she can, with Robert's encouragement, flee for freedom and literary recognition. Robert's zest for life, plus his devotion to Elizabeth, bring the young woman to the point where she is ready to marry him and run away with him to Italy. When her father realizes what is happening, he does everything in his power to stop her, but nothing avails, and the two lovers finally elope, to achieve fame and happiness.

**Send for our catalogue of plays. Free on request.**

## DRAMATISTS PLAY SERVICE, Inc.

14 EAST 38TH ST., NEW YORK 16, N.Y.

# Staging GREEN VALLEY

By KAREN EKEGREN  
and MARY BUNN JOHNSON

**GREEN VALLEY**, a comedy-fantasy in three acts, by Frank Watton. Eleven men and seven women with extras if desired. Modern costumes of Western, Pioneer and work clothes. Royalty quoted by publishers Row-Peterson and Co., 1911 Ridge Avenue, Evanston, Ill.

## Suitability

**G**REEN VALLEY is easily within the range of high school and college students. There are no roles in this play that cannot be handled easily by amateur actors and this fantasy is fun to produce. *Green Valley* ably lends itself to the audience's yearning for spring and it is willing to accept whatever Fancy should happen to send its way, and in *Green Valley* everything does happen!

## Plot

Now upon a present time there is nestled away in the California hills a place you come upon unexpectedly one day, later recall, but can never seem to rediscover. For a hundred years the Berry family has owned it. Grandpaw Berry himself, it was, who staked out the original claim back in the Gold Rush days. But Eldon Berry, the last of the line, is about to lose it to the unscrupulous hands of Tobias J. Everheel.

Right now profusion reigns in the way of gigantic sun flowers in this little paradise where things grow right before your eyes. Most unusual of all is Eldon's cow, Minnie, who imbibes from the renewed bubbling spring and gives milk so rare that those who drink it hear weird music and see people, who officially stopped walking the earth many years before.

You don't believe it? Well, no one



A scene from *Green Valley*, produced by the Helena, Mont., High School, Troupe 745, under the direction of Doris Marshall, Sponsor.

can blame you. Prim Stokes doesn't believe it, and the settlers can hardly believe it, and neither does Everheel, until Prudence, a witch-gal from the Golden Days, leads him blind to the awe-evoking "Garden of Green Valley."

Stirred from their eternal rest by the noise of Everheel's tractor, Eldon's ancestors are "riz," and with the help of the other Berry Spirits and a bit of pretty dynamite, they manage to make the Valley even Greener — and all is peaceful again in *Green Valley*, even with Ol' Arthur, the herald of the morn!

## Casting

The casting for *Green Valley* is not difficult as the characters are "stock" in nature and lend themselves well to any good amateur group. Even by double casting (from our large classes in dramatics), we found that many students

could fill the roles. Students who had appeared in roles in the one-act plays, and the major productions of the previous year, were not cast in *Green Valley*; but rather many new, bright and eager faces trod the boards.

## Directing

Welcome to *Green Valley* where charm, glorious color, and quaint characters join to bring sparkle, gaiety and delight. *Green Valley* lils its way through two hours of pleasant entertainment and gives weeks of enjoyment and fun to a lucky cast.

Mrs. Minnie Moo, the wonder cow, Ol' Arthur, the cocky rooster, and Tinker Smith warn not to underrate the splashy color, and the opportunity to employ a neat dance pattern in the part of Pru and Prim! Pixieish, with a whirl and a swirl! An enchanting spirit dance (ballet) with strobolite ballet costume may add wonderment and eerie grace to the lushness of *Green Valley*.

The problems are so few. Smooth sheets of cardboard (if you haven't much money) from the local mortuary can be fashioned into ground-rows, trees, farmhouse and cliffs. Grass also from the mortuary may hug the ground and lend softness and color. Mr. Hake, Iowa State Teachers College, has so carefully and technically worked out all the production notes that no one should fail in the handling of the details.

Costumes are bright and gay and so easy to make or borrow. Lighting enhances the mood of *Green Valley* from the dimming-up of the sun to the paleness of moonlight filtering through shimmering leaves and gauze borders. Strobolite trees, sunflowers and hills



Another scene from Helena's production of *Green Valley*.

**For**  
**INTERNATIONAL THEATRE MONTH**  
**TWO NEW PLAYS**

**SIMPLE SIMON by Aurand Harris**

A young, innocent stranger comes to visit a totalitarian country, where no one thinks without the Queen's permission. He soon falls afoul of some of the Queen's arbitrary rules, and is thrown into prison, escapes execution by apologizing to the Queen, but pricked by his conscience, he whispers the truth into the ground. Miraculously, a tree grows from his whisper, and as it grows its branches sing the truth aloud to the sky — "The Queen is a Tyrant!" Once again, he is sentenced to execution, when by exercising his natural talents, he is able to save the Princess' life, and the Queen learns that the personal freedom of her subjects is precious to the kingdom.

**HIAWATHA, Peace Maker of the Iroquois by James Norris**

The five tribes of the Iroquois are at war with one another, when young Hiawatha goes with his friends on a hunting trip. Captured by Chief Atotarho of the Onandagas, who longs to bring all the Iroquois under his submission, Hiawatha escapes with the aid of an old sage, who sends him on his dream fast, where he conceives a plan for bringing all the Iroquois Chiefs together into a league for peace. Summoning the five Chiefs together, he persuades all to agree to peace between them. But when Atotarho demands the right to be Head Chieftain, and then commands the tribes to arm for war against the World, the other Chiefs, by general agreement, veto his plan, and the Great Spirit sends Hiawatha to carry his message to other tribes.

Play-books	75c each
Royalty for each performance	\$15.00

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glow under black light and add to the glory of the night.

Easy to cast, easy to costume, easy to make scenery plus the employment of color, *Green Valley* may grow into one of your most pleasant experiences.

Make the auditorium come to life as a valley green. Splendid, tall sunflowers may nod to the pleased audience. Ol' Arthur may greet them with all his Western charm. Gay butterflies and the picturesque characters may wink, from time to time, to the visitors, as they sit enthralled and relaxed.

The posters may be a hey-day for some clever art students. Such imagination, such designs! The windows of the downtown merchants will swell with pride to know that they were selected to show such posters. The playbills may carry the *Green Valley*'s fame far and wide. A cut, a little different wording and, presto, amused smiles set the pace for the ringing-up of the curtain that brings to life *Green Valley*.

Don't miss this opportunity to be happy and to find some moments of pleasant, carefree entertainment for people seeking escape from their worldly cares.

**Lighting**

The first scene, being just before sunset, was lighted with blue and green baby spots, with a hint of rosy-magenta to stimulate the last rays of the sun. A brighter shade of blue was used in the border lights to filter through the gauze borders suggesting moonlight in the sec-

ond scene. Leaf boxes were placed over the floodlight's wing position to give an eerie effect. Powerful Berry's shadow was magnified many times by placing Berry on a tall step and placing a high-powered floodlight close behind him. Strobolite lenses were used on two 1500 watt spotlights.

**Costumes**

The costumes were very easy to obtain. Since Helena's founding was due to pioneer miners, there are many authentic costumes at our fingertips as each spring a day of celebration is held in memory of the rugged, but romantic Vigilantes. The high school student body displays colorful, historical, and original floats in a festive parade, with the band performing in masque also. The present-day girl characters wore gay peasant blouses and billowing skirts; the boys wore straw hats, frontier pants, overalls and loud shirts. The character of Ever-heel could be recognized at once as that of a "dude," due to a passionately pink cowboy hat, flashy shirt and authentic boots that even hurt his feet!

**Make-up**

The problem of make-up was not a pertinent one. The girls used pancake (Max Factor's) and Max Factor's tube in ruddy, suntan and sunburn was used for the boys. Beards, sideburns, etc., were fashioned out of crepe hair for the Pioneer men and Spirits. Silver aluminum powder was used for Grandpa's hair and wig and Grandma's hair.

**Budget**

Program paper (from Row-Peterson Co.)	\$65.00
Royalty	40.00
Printing of programs, dodgers and tickets	92.00
Paint, paste and supplies	46.47
Lumber, nails and supplies	30.00
Strobolite paint and costume material	15.00
(We own our own black light unit)	
Make-up and supplies	10.00
Photography	25.00
Music for Band	5.00
Auditorium decorations	10.00
Art posters and supplies	12.50
Overalls and straw hat	4.92
Lighting	5.00
Miscellaneous	5.00
<b>TOTAL</b>	<b>\$365.89</b>

The Strobolite paint and costume material were purchased from the Salt Lake City Costume Co. (Dazians in New York have practically any Strobolite materials.) Paint and supplies may also be purchased through Theatre Production Service, 1430 Broadway, New York City.

**Publicity**

All Helena was "prettied up" with colorful posters designed by the High School Commercial Art students to catch the eye of the passer-by, and to plant, not a seed, but a whole orchard of interest in our coming fantasy. Some of the local merchants, who were interested in school activities, gave *Green Valley* free plugs on their regular radio programs. The newspaper coverage was excellent; all in all the people of our quaint mountain town heard about *Green Valley*, saw *Green Valley*, and loved *Green Valley*.

**Programs**

The programs were made up of two parts: the first being poster stock from

*(Continued on page 27)*

WHEN anyone speaks about radio's failure to supply the need of a mature, mentally grown person, you can point to a program like *Invitation to Learning* to prove he is wrong. Then if he claims that such shows are not sufficiently legion, there is the possible argument that since they cater to a definite minority, they (do not) enjoy low Hooper and Neillson ratings. Although I cannot condone neglect of the intellectual (or pseudo-intellectual), I cannot help applauding the existence of a program designed for a minority. We hear so much about "the majority rules," that we are inclined at times to overlook the outnumbered, even when they are deserving of attention.

Now I am not implying that this program is way out of reach of most of us. But I do mean that we prefer generally to sit back in comfort and relax while some paid entertainer clowns and makes us laugh.

There is definitely nothing wrong with laughter — it is good for the soul — but there is also a place for serious thought, and a constant need for full men. It was Francis Bacon who, in his essay *On Learning*, said that "... reading maketh a full man ..." This then is an attempt to reach that man. And a good attempt it is.

## DIALING AROUND

By SI MILLS

made up two complete broadcasts. One was on the contrasting of his *Hamlet* wherein the hero was the victim of inaction, with the central character in *Aeschylus' Prometheus*, a man given to too much action. Another broadcast was on the comparison of his *King Lear* with Dostoevsky's *The Brothers Karamozov*.

One of the 13-week segments was devoted to *Women in Literature* and included such well known names from the various divisions in the field of letters (literature, theatre, radio, etc.) as Eva Le Gallienne, Margaret Webster, Jan Struther and Virgilia Peterson. The practice of including a woman on the panel each week was a new departure; but in view of the subject it was certainly fair.



Lyman Bryson, Eugene O'Neill, Jr., Harry Gideonse and James M. Landis discuss a forthcoming program of *Invitation for Learning*.

To make any endeavor easier to approach, divisions are employed, and *Invitation to Learning* is no less anxious than other programs to make itself appealing. Since most periods in big-time radio are figured in 13-week multiples (to divide easily a year of 52 weeks), this stanza has elected to present groupings of that length. In December of 1950 it was announced that the following 26 weeks would be called "Contrasts" and would stress the comparing and contrasting of the classics in literature. Works of William Shakespeare

Describing the series, Dr. George Crothers, its producer, said: "A long time ago, someone invented the myth that women were less important than men, and the ladies have tolerated the fiction for unfathomable reasons of their own. The fable has influenced our economy and our legal system, but it seems to have had little effect upon our literature."

The next series was entitled *Grandfather's Bookshelf* made up of still-living titles of the nineteenth century, and was again an informal discussion of great

books. Dr. Crothers, having thought back to his boyhood days in southern Ohio and his grandfather's home there, said: "My grandfather, as you can tell by this list of books that I remember seeing on his library shelves, was a man of catholic literary tastes. Grandfather could recite Homer and Virgil as well as the next man, and he knew most of the Psalms by heart. But he liked to keep abreast of the times too. Perhaps he never read all the books he brought home. But those on this list had the pages cut and some of them had marks here and there on the margins, and some of the sentences were underlined in red ink."

Included was a discussion of John Stuart Mill's *On Liberty*, and in the panel that day was Bertrand Russell (Lord Russell), the distinguished British scientist-philosopher-Nobel Prize winner. *On Liberty* is particularly appropriate for discussion by Bertrand Russell, since he is the godson of John Stuart Mill and has fought for the principles represented by Mill's defense of the first freedom, that of thought and expression. He is also the grandson of the former British Prime Minister, Lord Russell, the author of some dozen books on economics and philosophy.

The following thirteen programs, titled *Listeners' Choice*, was another innovation to the then (December, 1951) 11-year-old series. It was based on requests by listeners, as the name implies. The arresting point is that the popularity of a volume was not the basis of selection. It became obvious that people wanted to hear discussions which would confirm or refute their own beliefs. Most of the requests were for off-the-beaten-track, rather than the usual, books. For instance, there was much greater demand for *Bhagavad Gita* than for the Bible, because analyses of the latter are easily found. There was also a greater desire for the poetry of Beaudelaire than that of Shakespeare. James Joyce's *Ulysses*, a difficult work for the untutored, unadvised reader, ranked high on the list — first in fact.

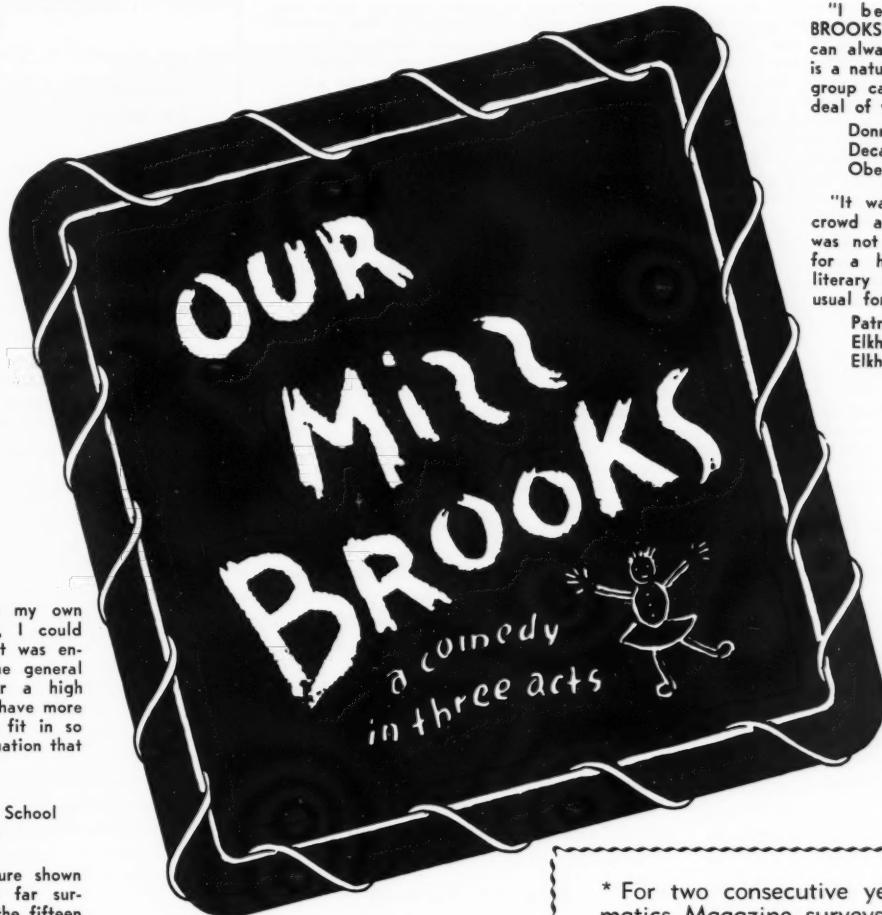
*Invitation to Learning* is not unaware of the need to find expression in action. In June of 1952 a group called *Classics in Adventure* was begun. To people living in a world that emphasizes science, space travel, and supersonic speed, it is good for a while to hear what some better-known authors of yesterday (and the day before that) had to say about adventure and romance.

Moving spirit, chief enthusiast and moderator of the program is Lyman Bryson, who since January 1938 has helped CBS to chart its course in the field of adult education.

Nebraska-born and reared in the cattle country, Bryson writes that he had from his pioneer mother "a very deeply implicit faith in the power of

(Continued on page 26)

# THE MOST SUCCESSFUL PLAY OF THEM ALL\*



"For the first time, in my own mind, without reservations, I could say, 'A job well done!' It was enjoyed by everyone and the general reaction was, 'Perfect for a high school play. We ought to have more of that kind of play.' It fit in so well with our own local situation that it was unbelievable."

Theodora R. Lisoski  
Branch Township High School  
Llewellyn, Pennsylvania

"The interest and pleasure shown for OUR MISS BROOKS far surpassed anything shown in the fifteen years of my directing experience."

Virginia Creed  
Frederick High School  
Frederick, Maryland

"OUR MISS BROOKS is the perfect teen-age play. It is bright, gay, easy to stage. The parts are well distributed and the situations are easily within the understanding of young actors."

Clarence J. Hart  
Centerville High School  
Centerville, Iowa

"I liked this play very much. The situations seemed natural and plausible. Also it had action all the time and did not drag in spots as some plays do."

Ona E. Sabby  
High School  
Lusk, Wyoming

"We played to capacity houses both performances. We heard many compliments on the clever lines and situations, emphasizing the 'naturalness' and realism in both. I felt it was a good comedy—full of laughable situations, fast-moving, interesting. It is one of the most successful plays I have directed."

Dorothy Bradish  
Plainfield High School  
Plainfield, Illinois

"The action was quick and fast moving, the characters were well developed, the dialogue was clean, and the plot was skillfully interwoven so that the audience was kept entertained. The audience enjoyed the play immensely. Laughs came easily and often . . ."

Herbert J. Brine, Sr.  
Killingly High School  
Danielson, Connecticut

\* For two consecutive years official Dramatics Magazine surveys have found this play to be the most popular with Thespian directors everywhere.

It is a 3 act comedy for 12w, 5m, 1 int. set. Playbooks cost 85c each and the royalty is \$35.00 for the first performance.

"This was the easiest play I have ever produced."

Mrs. Dorothy A. Lynch  
McClain High School  
Greenfield, Ohio

"It was a natural . . . Especially suitable for a high school cast. The setting, a contrast from the typical living room, was a relief."

Herman C. Baptiste  
Peekskill High School  
Peekskill, New York

"Good comedy, natural situations, lots of fun, real characterizations."

Ethel B. Tyson  
Prescott Senior High School  
Prescott, Arizona

"I have been very successful with all The Dramatic Publishing Company plays I have used, and this is one that cast, director and audience thought was hard to beat."

Eula Phillips  
Rawlins Public Schools  
Rawlins, Wyoming

The Finest Plays are Published by



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1706 South Prairie Avenue

CHICAGO 16, ILLINOIS

"I believe that OUR MISS BROOKS is a play that a director can always count on being a hit. It is a natural situation that any school group can do well without a great deal of worry."

Donna D. Brown  
Decatur Community High School  
Oberlin, Kansas

"It was outstanding! The largest crowd a class play ever drew. It was not only a perfect adaptation for a high school group, but its literary value is high, which is unusual for a high school play."

Patricia Roche  
Elkhorn High School  
Elkhorn, Wisconsin

## THE OLDEST YET THE NEWEST

The Booker T. Washington High School, the oldest high school in Houston, Texas, held its formal initiation and installation ceremony in the quietness of the school library that had been converted into a chapel. In the center stood a snowy-covered table that held the charter entwined with gold mums and blue ribbon symbolic of the school's colors as well as the colors of the Thespian group. Each guest received either a blue or a gold "T" as a souvenir from the society. At the scheduled hour the charter members of the society led by their sponsor, Roy Leeland Hopkins, teacher of Dramatics at the school, filed into the improvised chapel amidst quiet music. The significance of the occasion in which was given the history of the nationally known society followed. The initiation-installation ritual was conducted by Jo Alessandro, a member of the Alley Theater, and producer of Television shows over local Channel KPRC. She congratulated the group on their step toward national prominence, and gave warm words of praise to the school and the sponsor. She presented the charter and inducted the new members with an impressive ceremony that ended with the singing of the club song **Thespians**.

Dr. I. B. Bryant, Principal of Washington, came forth and said: "This has been one of the most inspiring programs I have witnessed in my fourteen years as Principal of Washington." He quoted passages from well-known authors as words of inspiration. He urged the group to live up to the standards of the society and above all make worthy presentations upon the stage.

The final word was given by Mr. Hopkins, the sponsor, who said: "No person has achieved success who failed to recognize the trail blazers in his field." Here Mr. Hopkins praised Miss M. E. B. Isaac, who was ill and could not attend, and Mrs. Ola B. Mitchell, who was present, for the work they had laid as a foundation for dramatics at Washington. He also read a communication from the regional director, Miss Elizabeth Geer, of Wichita Falls, Texas, who sent heartfelt congratulations from the region and her local troupe. At the conclusion of the ceremony refreshments were served.

### Bethesda, Maryland

(Thespian Troupe 1221)

Our students took an active interest in dramatics this year. The first production included a series of three one-act plays: *The Ghost Story* by Booth Tarkington, *The Playgoers* by Arthur Pinero, and *Who Will Remember* by Margaret Kennedy. A melodramatic farce, *Thank You, Doctor*, by Gilbert Emery, was presented as an assembly program. The Operetta Club produced *The Captain of the Guard*. The year's events were climaxed by the installation of a Thespian Troupe as an inner circle of the Dramatics Club, the presentation of the full-length play, *Our Hearts Were Young and Gay*, a dinner party, and the election of Thespian and Dramatics Club officers for the coming year. — *Sandy Shoemaker, Secretary*

### Canton, Ohio

(Thespian Troupe 580)

Central Catholic High School concluded an active, interesting year with the induction of 25 new Thespian members raising the total to 42. Four one-act

plays spaced throughout the year aroused enthusiasm for the major productions, *Magnificent Obsession* and Moliere's *The Imaginary Invalid*. Three performances of the plays were given to accommodate the entire student body. In March an attractive 9 x 12 foot poster featured International Theatre Month and carried panels of the world's greatest dramatists. Ten delegates attended the Ohio Regional Conference in Youngstown, and four Thespians and two faculty members were privileged to enjoy the National Conference at Indiana University. — *Charles Welsh, Secretary*

### Newport, Washington

(Thespian Troupe 572)

We did it! We had a try at adult theatre, and we made the most of it! Biggest dramatic event at Newport High School during 1951-52 was the all-Thespian presentation of Sidney Howard's comedy *The Silver Cord*, which proved a critical and popular success with both students and adults.

This was a big year in other ways for Troupe 572: three full-length plays were

## Thespians Open a New Frontier!

Announcement of the granting of the first Charter, to Baltimore, authorizing the formation of Troupe Number 1248 of the National Thespian Society, is made by Frances Cary Bowen, director of the Johns Hopkins Children's Educational Theatre. With the presentation of the official charter, Baltimore now takes its place on a list that includes leading cities all over America. The National Thespian Society is an honorary one, made up of teachers and students devoted to the advancement of dramatic arts in the secondary schools.

Mrs. Bowen has worked for several years to make the Baltimore troupe an accomplished fact. In addition to the regularly scheduled plays presented by the JHCET, Mrs. Bowen will give her personal supervision and encouragement to the success of Troupe Number 1248. "With the launching of this, our pilot troupe in Baltimore," says Mrs. Bowen, "we are embarking on a new and more interesting branch of educational dramatics in the secondary schools of Maryland. There are at present only three other troupes in Maryland, as follows: Ft. Hill High School, Cumberland, which by the way celebrated last year its 20th Anniversary; Oakland High School, Oakland; and Bethesda-Chevy Chase High School, Bethesda. The formation of Troupe 1248, with all that it can mean to the young students in Baltimore, is one of the highlights of my twelve years with the Johns Hopkins Children's Educational Theatre. It is our hope that the formation of our Pilot Troupe in Baltimore will encourage all high school students interested in dramatic endeavors to form their own troupes in the National Thespian Society. In the spring of 1953 Troupe Number 1248 is planning to hold a play festival of one-act plays with each of the Baltimore High Schools presenting one of them."

# Thespian Chatter

By Our Student Thespians

produced instead of the usual two, the Thespians sponsoring both *Cord* and *Where the Dear Antelope Play*; the seniors backed *Take Care of My Little Girl*. New members totaled 16 over the year, with 10 Thespians returning this fall for another active year — and above all, more adult theatre. — *Sharon Bacon, Secretary*

### Miami Beach, Florida

(Thespian Troupe 391)

School began — our future bright In the Shakespearean Festival we did *Twelfth Night*.

*Dear Ruth, The Man Who Came to Dinner* were senior plays; *Riders to the Sea, Antic Spring* were for assembly days.

*Life with Father* was another big play, *Aria da Capo*, superior contest day, Twenty-six apprentices played well their parts

At our Senior Honor Banquet with joyful hearts.

We named best actor and actress, best supporting players too;

Then named our best Thespian, fifty-one and fifty-two,

School has ended, but we're not through; We were in Indiana, and we saw you! — *Barbara Weiss, Secretary*

### Cumberland, Maryland

(Thespian Troupe 230)

Troupe 230 has just completed an anniversary year. One anniversary recalls another and thus for our major production we chose a play carrying a title synonymous with Cumberland's early history, *George Washington Slept Here*. We produced an original pageant supplementing the Cumberland Choral Society's *Son of America*. In the inter-class play tournament, *The Heritage of Wimpole Street*, the junior play, won over the Senior's *Night Must Fall* (third act) and the Sophomore's *Double Date*. According to tradition we again produced an original May Day Pageant. On March 6 and 7 we celebrated our 20th anniversary as Thespian affiliates and organized our Alumni Chapter. — *Richard K. Broadwater, Scribe*

### Celina, Ohio

(Thespian Troupe 473)

The Celina Thespian Troupe has been primarily a service organization to Celina High during the past year. The group has taken charge of make-up and costumes for the operetta, school and community plays, the Lion's Club Minstrel, and other entertainment. CHS Thespians also sponsored the Juke Hop, an all high school dance. However, be-

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THE MOST FAMOUS OPERETTA IN THE WORLD

**FRANZ LEHAR'S**

# **"THE MERRY WIDOW"**

With An All-New and Modern Book and New, Clever Lyrics by  
**CHARLES GEORGE**  
Noted Author, Lyricist and Composer

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cause of an overcrowded school activities calendar, the club was unable to sponsor its traditional Sadie Hawkins Dance and Variety Show.

Glancing through the past year, it was found that leading roles in dramatic productions were enacted by Thespians. It was also discovered that eight of fourteen National Honor Society members were active Thespians. — *Janet Moore, Scribe*

### **Cedaredge, Colorado** (Thespian Troupe 1084)

We were so thrilled to get our Thespian charter. To make things even more perfect, on Oct. 7 the Olathe Troupe 671, under the direction of its sponsor, Adda Powers, helped us to get started. After the charter was presented to our Sylvia Chalfant, president, our members received their certificates and seals.

Following the formal initiation, our group served refreshments in the lunch room. New members entertained with impromptu impersonations as their names were read by the Olathe president.—*Robertta Robinson, Secretary*

### **Stambaugh, Michigan** (Thespian Troupe 215)

This year we Thespians of Troupe 215 have a rigorous schedule ahead of us. Our first production, planned for early this fall, will be the popular three-act play, *Cheaper by the Dozen*. Rehearsals for this play are well in progress. After the play we will combine the Dramatic Department with the School

Chorus and jointly produce *The Mikado* by Gilbert and Sullivan. When this is finished, we still will have to prepare our traditional spring plays and activities. We realize that we have a substantial piece of work facing us; but in the true Thespian spirit, we promise to work diligently, and thus bring culture to our community.—*Ben Harris, President*

### **Kent, Washington** (Thespian Troupe 1175)

The mystery-comedy, *Drums of Death*, was given as a Halloween treat for the young people of Kent. The many character parts made the play entertaining and fit for the occasion. The All-School Christmas Pageant was one of the highlights of the year. The chorus, band and dramatics department produced the pageant written by Phyllis Ann Carver, senior Thespian. Our Thespian Guest Night honored parents and visitors from other schools in this area. It was also our first experience with theatre-in-the-round. Our all school play was a wholesome family entertainment and was complimented highly by the school board and administrators. Another highlight in our year was a joint meeting with the Auburn Thespians for installation and entertainment. Later on in the year we joined the same troupe to visit the University of Washington's Penthouse Theatre and to tour through the Showboat Theatre.—*Student Reporter*

### **Canastota, New York** (Thespian Troupe 46)

After several years of producing farce-comedies, our Dramatics Club, with the Thespians, decided to stage something different — a program of three one-act plays including *Cute and Peppy*, a light comedy with a western influence; *One Happy Family*, affording good opportunities for German character roles; and a tense radio version of Edgar Allan Poe's *The Fall of the House of Usher*.

In the spring we produced *Stranger in the Night*, during which the would-be murderer moved about the darkened stage, effectively arousing the audience. A party at the home of our sponsor, Jacob Padgug, ended an exciting fun-filled year.—*Kay Frances Schepp, Reporter*

### **Lincoln, Kansas** (Thespian Troupe 1004)

Our troupe honored our first 4-star Thespian this year. Two of the cast of the one-act play taken to the district festival were named outstanding actors, and the play, *Lily*, received a "1" rating. Plays in which Thespians participated were *Mother Is a Freshman*, *Demon in the Dark*, and *Little Women*. A dramatics club project was attendance at a professional presentation of *Twelfth Night*. The highlight of the year was the annual dramatics club and Thespian banquet. Following the banquet and Thespian initiation, a dance was held. The banquet climaxed a busy and prof-



**Ysleta, Texas**  
(Thespian Troupe 799)

*Arsenic and Old Lace*, a new type of play for the dramatic department of Ysleta High School, pleased a large crowd as the first production of the year by the Sock and Buskin Club. Choosing three one-act plays of varied types for their Night of Plays, the same group presented *From Paradise to Butte*, *Concert in the Park* and *The Lamb in the Window*. Act III of *The Enemy*, interscholastic league contest play, had in its cast the best actress of the evening, according to the judges, and another member of the all-star cast. Then the senior class production of *The Little Dog Laughed* under the direction of the speech department entertained a hilarious audience for two nights in the spring.—*Bonnie Arredondo, Troupe Secretary*

**Ocala, Florida**  
(Thespian Troupe 182)

A bright newly painted and arranged dressing room, complete with Rogue's Gallery and a brand new floor was one of our completed projects during the past year, made possible by the whole-hearted effort of all members of our troupe. In addition we produced three plays (*Pride and Prejudice*, *The Old Lady Shows Her Medals* and *The Little Minister*) besides establishing a black

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curtain fund. Dramatic interest skyrocketed. Fourteen new members were inducted into our troupe. All this plus better sets and make-up are products of fun and work we've found in dramatics. We plan to complete the fund next year and forge ahead. This should be easy since our community learned that high school plays can be superior. — *Jacque Goldman, President*

**Kingsport, Tennessee**  
(Thespian Troupe 432)

Members of the Kingsport Little Theatre have contributed much to our programs by talks on staging, lighting and activities of their organization which now includes a number of ex-Thespian members. The Troupe observed International Drama Month by presenting a freshman and a sophomore one-act play. These plays were selected, cast, directed and staged by the members who divided themselves into two groups with the president heading one committee and the vice-president in charge of the other. They feel that this activity not only stimulated interest within the troupe but offered valuable experience in all phases of the dramatic program. — *Patsy Anderson, Reporter*

**Midland, Texas**  
(Thespian Troupe 845)

Thespian Troupe 845 has enjoyed a busy season. Three-act plays produced

were *Ever Since Eve*, *The Night of January 16th*, and *January Thaw*. One-act plays given were *So Wonderful in White*, *She Stoops to Conquer*, *Murder Is Fun*, and *The Twelve Pound Look*. Midland High also presented the annual Christmas pageant, *The Promised One*, and the annual Queen's Coronation. The school rated second in district interscholastic league One-Act Play Contest with *The Twelve Pound Look*. — *Maxine Hill, Secretary*

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Wilbur Saw It First, 4m, 3w  
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**WISCONSIN:** We feel that "Rest Assured" has been one of our top productions and we've had some mighty good ones in the past too. The cast loved it and the audiences were more than enthusiastic over it. — Rev. Guy E. Guyon, Central Catholic High School, Green Bay, Wisconsin.

**TEXAS:** Miss Mary Frances Ball, Director of Dramatics, McLean Jr. High School, Ft. Worth, Texas, recently wrote us as follows: "Donald Payton writes, in my opinion, almost the only plays which are perfectly adapted to junior high school. Our audience loved 'Wilbur Saw It First' and so did I!"

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## DIALING

(Continued from page 20)

the beautiful words to coerce somehow the social good." The boy lived by it; the man still does.

He was graduated in 1910 from the University of Michigan, spent several years as a newspaper reporter in Omaha and Detroit and then returned to Michigan for four years of teaching rhetoric and journalism. After educational work with the International Red Cross all over Europe, following World War I, he settled down in Paris as director of Red Cross publications and to investigation of social conditions in the interest of international philanthropy.

Bryson's next move was to another branch of social science. He became director of the San Diego Museum of Anthropology and professor of anthropology at San Diego State Teachers' College. But gradually he began to work in adult education, first as director of the University of California's Adult Education Summer School, then in 1932 as leader of adult forums in the Des Moines public schools. In 1934, he was appointed professor of education at Teachers College, Columbia University, where he still teaches and where his lectures are the sort that people invite their friends to hear.

In 1938 the Columbia Broadcasting System organized an Adult Education Board and asked Bryson to be its chairman. One of the first programs which came out of this association was *People's Platform*, a discussion forum of which he served as first moderator. In May 1940 *Invitation to Learning* started, and although Bryson was infrequently on the program at this time, he was always at the helm. He also was associated in the early days of CBS's *School of the Air, Report to the Nation, Church of the Air and Of Men and Books*.

In 1942 he served as chief of a Bureau of Special Operations of the U. S. OWI, and in the same year helped organize a CBS committee to study broadcast needs in the postwar world. In 1942 he became Director of Education at CBS, a post which gave scope to his administrative abilities but did not neglect his cheerful, skillful and discursive leadership in discussion programs.

Besides *Invitation to Learning* he had assignments as host on CBS's *You and the World* including a series on the early days of the United Nations, and on the Hoover Commission report. When CBS launched its television reporting of the proceedings of the United Nations in November 1949, Bryson was picked as one of the first two commentators and interviewers. He has at various times carried such titles as CBS Counselor on Public Affairs and Director of the Division of Discussion. At present, he presides over *Invitation to Learning* and is one of the regular

panelists and wits on CBS's radio-TV language quiz, *We Take Your Word*.

It may be true that "all that glitters is not gold," but conversely something that does not glitter may very well be gold—or even platinum. *Invitation to Learning* proves that.

### In Apology

In the October issue of DRAMATICS I wrote about the Phil Harris-Alice Faye Show. The article referred at length to "Frankie Remley." This season the same person is called Elliot on the program. Frankie has always been played by Elliot Lewis, so there is actually very little change.

Lewis is a most versatile young man. He was the narrator on the Gordon Jenkins recording of *Manhattan Towers*. He does many radio acting chores. And he is the producer of the radio *Suspense* series. His wife is Cathy Lewis, who plays the part of Cathy, the sensible roommate of Irma on the *My Friend Irma* show.

### On Your TV Screen

In the series *Television: Techniques and Appreciation* that I did for DRAMATICS in the publication year 1950-1951, I tried to make the implication that video showed great promise. I still feel that way. There is great room for hope. But it is now two years since the original series was written, and the progress that was being made in 1951 has slowed down from a headlong gallop into a leisurely walk.

First let's look at the disappointments. Many programs appear on TV and radio simultaneously, or the sound is recorded while the video show is on. Or the radio show is filmed and later shown to viewers. What I am trying to point out is that the same offering can be heard as well as seen. What is gained by seeing?

Comparatively little. Look at the Groucho Marx stanza *You Bet Your Life* as an example. (And please remember it is only one of the many broadcast-telecast examples.) You see and hear the contestants and gain almost nothing by the addition of sight. As a matter of fact, your prejudices (for or against) that person may very well be determined by his clothing and the way he wears them rather than by his ability to answer questions.

That problem is hardly confined to audience participation shows. On such programs as *Meet the Press* the participant cannot help playing to the viewer. His actions, he knows, are being observed. And some of the audience is so intent on watching, they forget to listen. Or, at best, they listen spasmodically.

It would seem then that many programs—now that the novelty of television is wearing off—would be as well off on radio alone as on both media. The recent election campaign is one of the proofs. Having seen Eisenhower or Stevenson once to satisfy your curiosity

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as to looks, you were just as well off in just hearing them. Certainly you could give undivided, relaxed attention to their words and thoughts. For my money, I would just as soon take panels, audience participations and musicals by ear only.

And although I know that advertising pays the way of TV (and radio) I feel that the situation is being overworked as far as commercials are concerned. When there are four or five ads regularly between programs (even if some of those ads are for other programs to be heard on the same channel) there is apt to be a direct challenge to audience patience. You may be able to take it for a day or two, or even for a couple of weeks, but then you finally will reach the capacity for withstanding what has become a test of endurance. The idea has passed its point of diminishing returns and all of the money expended on selling is hardly being used to advantage. Wouldn't it be better to adopt a policy of less frequent selling—even though that might mean an increase in rates—so that the audience is not subjected to the extent that he ignores all sales talk?

To the viewer who has not become enured, TV is a noisy outlet. Shows like the Dean Martin-Jerry Lewis offerings, although often amusing, are no improvements over what was being given to movie audiences fifteen and twenty years ago. (And that in turn was a rehash of still older vaudeville antics.)

Television, as I have tried to indicate, is hardly a total disappointment. Its dramatic productions are outstandingly good. *Studio One* and *Philco Playhouse*—both oldtimers now—lead a strong contingent of excellent entertainments. As time goes on the telecasters are stocking replete warehouses of incidental props which make fuller, more lifelike settings for staffs who have improved immeasurably.

Tastes vary; you and I may not agree on what is good and what is bad. But we certainly can agree that the most important dial on any set is the "on-off" switch.

## STAGING

(Continued from page 19)

Row-Peterson on the back of which was the synopsis written in story form, the front bearing time, place and school. The bright dodgers were acknowledgements of those who labored to make the valley so green.

### Rehearsals

Reading rehearsals were held the last week before Christmas vacation. Three weeks of actual rehearsals were used with one-half hour before school, one-half hour of the noon period and night practices of two hours in length. Casts alternated.

### Staging

The auditorium was decorated with huge sunflowers, hollyhocks, multi-colored butterflies, and grass border which made the audience feel, from the moment it entered, that it belonged to *Green Valley*. Also, on the walls were the main characters of the play from Everheel to Ol' Arthur welcoming all to *Green Valley*! Mrs. Minnie Moo, looking strangely like Borden's Elsie, greeted the people from other entrances.

One set was used for the entire production, and the only change was the removal and return of the huge rock. The color scheme was yellow, orange, green and purple. The thirty-foot drop was painted with the positive color scenic paint ranging from deep purple

to lavender, rose, pink, green pale to lemon yellow, as were the sixteen-foot wings. These were banked with black ground-rows, a cliff, stately sunflowers and pine trees with detachable covers of strobolite. All platforms and steps were heavily padded to add to the slipping in and out of the Spirits. The entire floor was covered with artificial grass (borrowed from the local mortuary). The trees were of two varieties: one profile and one dimensional. We covered the permanent wood-wings with light-weight red rosin paper before applying the bright new paint, and turned our backdrop and borders and used the backs; now we have two complete sets of outdoor drops. Sheets of cardboard from the same local mortuary served to make all the small trees, ground rows and cliff.

The complete picture was one of scenic splendor. Striking and effective the lushness of *Green Valley* is something to be pleasantly remembered.

### Results

*Green Valley* resulted in extreme delight on the part of the audience who quickly entered into the mood of the play. The roles of Tinker Smith, Ransome, and Miss Pru seemed to amuse and enchant the playgoers. *Green Valley* made a special hit with the high school matinee crowd who later insisted that

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their folks even break dinner dates to come to the show! The striking stage set and the brightly decorated auditorium added greatly to the gaiety of the event.

Of this play our Director stated: "I should dislike to think of anyone's producing *Green Valley* with the idea that it is an easy vehicle. Much time, thought and careful direction must go into it. Minute detail in business should be paramount. Tempo and change of pace are needed. The spirit scenes must move rapidly, with the characters picking up cues very fast. Much of the charm of the play could be lost if the lighting, staging and costuming be not gay and bright. This play is worthy of the best and it is nice to be happy in *Green Valley*. The square dancing and the music add to the glory of this sprightly piece. Much care is needed in executing with precision the sound effects, and the Speedy Q records proved the most effective. The valley may be kept green for many seasons if your heart be the heart of Spring!"

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## SERMONS

(Continued from page 15)

plus materials were converted into special cameras and electronic equipment.

Meanwhile teams of young men from the Moody Bible Institute came to Los Angeles to be trained for the kind of science "lectures" that had been so successful at the San Francisco Exposition. They toured the country, held crowds of young people breathless and enlisted support for the Institute's work. Gifts came in. A first short science film was completed. Then came the first of the major color productions, *God of Creation*. It was a sensation and is still showing around the world.

In succession have followed *God of the Atom*, *Voice of the Deep*, *Dust or Destiny*, and during the past year, *Hidden Treasures*. Manning intricate laboratory equipment at the studio and portable photographic equipment in mobile units, the staff has explored the desert and the mountain, the depths of the sea and the limitless expanse of the sky. Organic life from the tiny eggs of the grunion to the beating of a heart; the wonders of a bat's "sonar" system to those of the planetary orbits; the miracle of growth in insect and plant life — all have been recorded in full color in thought-provoking scenes.

That all this should have been the product of amateur movie makers is as amazing as the pictures themselves. Major studios have sought to secure rights for commercial release of the "Sermons from Science" series, so outstanding is their technical excellence. It is a matter of record that the Institute has consistently turned out products — at the comparatively modest cost of \$35,000 each — that have outranked the bulk of Hollywood's products in both popular appeal and lasting interest. Yet most of the Institute's staff of eighteen have not been inside a major motion picture studio.

The Moody Institute of Science is located far west of Hollywood and far from the large studios in Burbank and Culver City. A comfortable reception hall leads to the offices and, down the first of many corridors, to editing rooms, photographic laboratories, art studios, storage rooms and a projection room. The film printing equipment is on this floor, as is the large well-equipped machine shop. On the second floor, in addition to an auditorium, there is a complete sound stage. The lighting and camera equipment here are in many instances superior to what is available on the open market, for frequently pieces are built to order in the machine shop. For example, since the Institute operates with a minimum staff, the many lighting instruments are controlled from a mobile console, much like a portable stage switchboard.

A second flight of stairs leads to the sound recording and dubbing room,

overlooking the sound stage through soundproofed windows. A window in another wall of the recording room looks into an adjoining studio where the person narrating a film can watch the technician and at the same time watch the accompanying picture on a screen.

The Moody Institute of Science produces special films for Christian missions and leadership training, but the concern for inspirational films of a scientific slant still occupies first place in the planning for the future. *Hidden Treasures*, the most recent of the series, glimpses through the microscope an otherwise unseen world of mystery and beauty. The endless forms of the tiny snowflake have been captured on film; crystals of rare design are caught in their natural environment in caves beneath the earth; minute delicate desert flowers, rarely seen by tourists, are brought to the screen in the full glory of their matchless beauty. These are some of the "treasures" the film uncovers. From the sea come the clownish amoebas, and the intricately designed diatoms that are so small that 15 million are needed to fill a thimble. Crystals are photographed in the act of forming their myriad patterns under carefully controlled laboratory conditions, displaying a brilliant array of colors under polarized light.

In earlier films some of the larger life of the world has been so pictured as to reveal scientific facts heretofore either only guessed at or, at best, witnessed by only a few people. There is the startling demonstration of the bat's "sonar" system which permits it to fly around and between obstacles without benefit of sight. A rapid clicking sound is emitted by the bat which, when reflected back to it from solid surfaces, gives it a perfect set of clues for navigation. The audience sees the bat run an obstacle course while actually blindfolded. In a second sequence the blindfold is removed and the mouth of the bat is muzzled, effectively stopping the clicking sound. Result? The bat is helpless and fails to avoid collision with the obstacles in its path.

Then there is the now famous photography of the grunion, a small fish off the Southern California shores. The grunion, by some decree far removed from coincidence, successfully propagates its kind by a method which, on the face of it, is impossible if not miraculous. And there is the curious croaker, an underwater commentator who actually records his voice for the audience over an underwater microphone.

More spectacular than anything else the Institute technicians have created are their special applications of the "lapse-time" camera. It is a tribute to Dr. Moon's genius that it was this same piece of equipment that made possible his first excursion into scientific photog-

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### "Henrietta The Eighth"

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Adele, Wilma and Carol, three young daughters of Mrs. Claire Sutton, a widow who neglects her home for political ambitions are left much to their own resources as their mother's private secretary. The girls always manage to change the status of the secretaries to that of a personal maid and eventually lose them. Even the cooks come and go like the seasons. As the play begins a new secretary is arriving and when the girls learn that her name is Henrietta and that she adds up to be their mother's eighth secretary, she is dubbed HENRIETTA THE EIGHTH and marked as easy prey for their own personal projects. The living room is like Liberty Hall for their boy friends, Dizzy Luccas and Baggy-pants Baldwin; even the Coke Set and the dancing Blitz Brothers, who represent the High School youth of the town breeze in and out as though the Sutton house were a Community Center. When Henrietta arrives, the girls try to initiate her into the duties of a personal maid, but Henrietta straightens them out, looks after their love affairs and exposes Annabelle Mason, Claire's political opponent for what she is. They are all surprised when a newspaper story breaks disclosing Henrietta as a famous novelist who took the position as secretary to study them as copy for her next novel, but her interest in the family turned to affection and she stayed on to solve their problems, bringing peace and maturity to the Sutton household.

6 Men — 9 Women — and the Coke Set  
(At least 3 fellows and 3 girls)  
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raphy — the recording of a camellia's growth and flowering. The lapse-time camera, as its name suggests, exposes one frame of film at a time and at predetermined intervals. A delicate electronic mechanism clocks the intervals (which may last seconds or days), then automatically turns on the necessary lights and trips the shutter. In this manner several months of a plant's growth can be condensed into a few minutes. Distinctive patterns and rhythms of growth have been revealed for various plants: the fuchsia, for example, that blossoms with a "hiccup," and the hibiscus that unfolds with the graceful swirl of a ballet dancer. The formation of crystals is apparently speeded up, as is the endless moving pattern of clouds in the sky. The long and marvelous process of change from caterpillar through chrysalis to butterfly is for the first time recorded on film.

The theme of the "Sermons from Science" is expressed in the title of one of the pictures, *Dust or Destiny*. The question put to the audience is a simple one: Is the future of man bound up in the handful of dust he superficially represents? or does he have a Destiny that is consistent with the Master Plan revealed in the marvels of science? The answer of a vast majority of those who witness these films is the one Dr. Moon predicted they would give when he first envisioned his unique approach.

## THEATRE

(Continued-from page 14)

by S. M. Chartock came into the Mark Hellinger Theatre with a new production of *The Mikado*. The most famous Ko-Ko of modern times, Martyn Green of the D'Oyly Carte Company, was on hand to enact his great part. Ella Halman, another veteran of the British troupe, played Katisha. The Chartock company has continued to give us *H.M.S. Pinafore*, *The Pirates of Penzance* — and now in the final week before setting off on tour — *Iolanthe*.

In spite of the success of this new troupe — or perhaps encouraged by it (one can rarely tell how these things work in the theatre), the D'Oyly Carte Company has announced their intention of visiting our shores in the very near future. It will be interesting to discover how the parent company of all G & S companies has filled in the loss of two of their greatest stars. In any event they will be most welcome and I am certain that money orders are already flooding their local office.

Two additional companies from abroad are heading for New York. This week a group of Parisian actors, headed by Jean-Louis Barrault and Madeline Renaud, will bow with a double bill: Marivaux's *Les Fausses Confidences* and *Baptiste*, a pantomime ballet by Jacques Prevert. Later in the engagement they will play Gide's adaptation of *Hamlet*. Barrault is known to many of us for his magnificent performance of the film, *Les Enfants Du Paradis*. We are happy for the opportunity to see him and his gifted wife upon our stage.

Before you peruse these pages, the National Theatre of Greece Company will also have transplanted their productions to the Broadway theatre. The stars of this ensemble are Alexis Minotis and his wife, Katina Paxinou, whom many of you recall from the film, *For Whom the Bells Toll* and *Mourning Becomes Electra*. The company comprises 52 people and this will mark their American debut. Their repertory will consist of two plays by Sophocles, *Electra* and *Oedipus Tyrannus*. Both of these works will be played in a modern Greek translation. Dimitri Mitropoulos has composed a score for *Electra*; Miss Paxinou has done a similar job for the *Oedipus*. Visitors who have seen the troupe at their home theatre in Athens report that it is a great experience, and that the handling and movement of the Chorus is something particularly impressive in emphasizing movement correlated to music and dramatic effectiveness.

Miss Katharine Hepburn has returned to town in the leading role of George Bernard Shaw's *The Millionairess*. Though not top-drawer Shaw, the personal appeal of the star was enough to sell out almost every seat in the Shubert Theatre even before the work opened. Last week too additional Shaw was offered to all of us with the publi-

cation of the correspondence of the great dramatist and Mrs. Patrick Campbell. Mrs. Pat created Eliza Doolittle in *Pygmalion* and these letters offer intimate glimpses into the lives of the principals and of many of their colleagues. It is a volume that will take its place beside the justly renowned collection of the letters that passed between the Sage of Malvern and Ellen Terry.

Two of our stage favorites have returned to the local boards. Margaret Sullavan has brought Terence Rattigan's *The Deep Blue Sea* into the Morosco and Maurice Evans is doing a melodrama by Frederick Knott, *Dial "M" for Murder*. Mary Chase, whose *Mrs. McThing* has been delighting audiences since last March, has another entry. *Bernardine* is a comedy of adolescence and Johnny Stewart of *The Happy Time* and *The King and I* (and latterly of Hollywood) is doing a leading role. More detailed word of these will come in later issues of DRAMATICS.

Shortly before the opening of the Metropolitan Opera season, the New York City Opera Company vacated the municipal auditorium. Their season was a brilliant one and justly patronized. At present The New York City Ballet Company, fresh from triumphs in the capitals of Europe, has returned to the colossus on West 55th Street. They are not attempting as many new works during this engagement as is their wont, but the company is a brilliant one. This is perhaps the most glittering of current ballet ensembles and I expect they will be playing near many of you later this season. I urge all who can to attend at least one of their performances.

Off-Broadway activity is not quite as varied as it has been in recent years. The Equity-Library Theatre fills the Lenox Hill Playhouse week after week. It has presented *Hotel Universe* and is now preparing a production of *The World We Make*. This is the Sidney Kingsley dramatization of Millen Brand's *The Outward Room*, a study of the readjustment of a patient newly released from a mental institution. *Widower's Houses* and *Summer and Smoke* are still playing at the Greenwich News Theatre and the Circle-in-the-Square, respectively. Drama activities will commence this month at both Columbia and Fordham Universities.

The theatre offerings are assuredly varied. Several good musical shows (notably *The King and I*, *South Pacific* and *Pal Joey*) are supplying excellent theatre for those who follow the lyrical side of the art. Those of you who are planning vacation trips to New York will certainly find plenty to fill your nights with whatever kind of entertainment you seek. The mid-winter theatre in New York is booming. It is gratifying to find the houses filled, lines before the box-offices and people everywhere discussing the merits of the current attractions.

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## DRAMA

(Continued from page 10)

perhaps a happy circumstance, since it has become easy to adapt these garments to other needs. For instance, we have used the Roman tunic as a fundamental part of many kinds of costumes. We have made separate collars of various sizes and shapes, which placed around the neck over a Roman tunic give many variations to a costume. Sleeves were added and removed as desired. For the soldiers in *Macbeth* we created the illusion of chain-mail being worn under a surcoat by crocheting with yarn a deep edge around the sleeves and the bottom of the tunics. We have added several rather full skirts which are gathered with elastic at the waist. These skirts, worn either over or under a tunic, and girded at the waist, make attractive and effective costumes. Wearing the skirt under the tunic saves the necessity of adjusting the hemline since the skirt can be raised or lowered around the body to give the desired length. Then too the tunic on the outside, particularly if it is of contrasting color, gives an ef-

fect of greater affluence. Capes, mantles, scarfs, kerchiefs and sashes cut from plain cloth can be used to give infinite variety in color and line to any set of costumes.

Then there is the simple — but so frequent, and sometimes so extensive — job of pressing! Where would we be without access to the iron and board? We have hardly produced a play in the last six or eight years without asking the Home Economics Department to press the costumes and check the entire wardrobe on the day before performance.

At simple social meetings of our casts and dramatics clubs, the facilities of the foods rooms are always available to us and often the girls in the foods classes help in serving. They might even be



Margaret Cullen Hendrick as Ursula in a thousand year old historical legend, *Legend of Saint Ursula*, School of the Brown County Ursulines, Saint Martin, Ohio, Troupe 668, Sister Miriam, O.S.U., Sponsor.



Jane Eyre, Findlay, Ohio, Sr. High School, Troupe 451, Wilbur Hall, Sponsor.

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Since 1945 the Home Economics department has helped us to add much valuable material to our wardrobe. In particular they have made several dresses for the girls in a number of plays. Usually they use some basic pattern, keeping the design as simple as possible. These dresses are usually marked in sizes (12, 14, 16, etc.) before they are placed in the wardrobe after a production. We have found that simple fitted dresses can be extremely useful. If we are doing a play where we want the costumes to be "dated" or "localized," the desired effect can usually be achieved through a few cleverly arranged accessories.

Citizens in the community who are interested in the school dramatic pro-

gram are often willing to lend and even give garments that can be very useful to the high school director. Old-fashioned dresses all the way back to the gay nineties and even before, and men's old dress-suits and jackets which can no longer meet the standard of respectability required at weddings and dinners can often be acquired through donation. And here the Home Economics department should be glad to cooperate. They may be called upon to make alteration and repair jobs on the donations of charitable patrons.

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program to be without its own wardrobe. With the cooperation of the Home Economics Department, one has only the expense of purchasing the materials. And all one needs is very plain and inexpensive fabrics. Cheap rayons can look like the finest silk — just a question of putting up a prosperous front!

I am confident there are scores of American high schools where all the suggestions I have given — and many better ones — have long since become a matter of routine. But it is likewise true that there are many, many other schools where the Home Economics Department does not know that the Dramatics Department exists, and vice versa. The reason (or excuse) for such a situation may be any one of a number of things, but seldom is the entire fault that of the Home Economics teacher or the principal. It seems to me that any good director who does not have the continuous cooperation and good will of his Home Economics Department ought to diagnose his situation thoughtfully and carefully and seek means to remedy it. Our National Thespian Society is devoted to the development, promotion, and improvement of plays in secondary schools. Our aim is to make high school drama synonymous with educational drama. The greatest lessons we teach our youthful players are ethical ones — good sportsmanship, teamwork, kindness, courtesy, reliability and courage. The more pupils we can draw into the "Production ring" of a good play, the more and better will be the educational results. Then is not the Thespian sponsor negligent of duty if he does not persist until he has persuaded his home economics teacher to go hand in hand with him in the production of educational drama?

## LEARNING

(Continued from page 7)

of freedom and for his realization of the ultimate enjoyment of life. Just as he is about to get away from the farm and the hills that have kept him shackled, that inexplicable something called Fate enters in the form of love — Robert suddenly falls in love with Ruth Atkins who has been betrothed to Andrew, Robert's brother. Now three conflicting forces are in action: his hatred of the farm, his love for Ruth and the rivalry and possible enmity of his brother.

If we analyze the play more closely, we see that Robert is also in conflict with himself, a fact of which he is undoubtedly unaware. He just can't find himself. His decision not to sail away from home, but to marry Ruth, with whom he believes he will find ultimate happiness, points definitely to his "will-o'-the-wisp" thinking. Soon, however, his own dream world comes tumbling down around him. The love that sprang so suddenly between him and Ruth dissolves. We arrive at another stage in the Man versus Man conflict as Ruth realizes how impractical Robert is, and how much better off she might have been had she cast her lot with Andrew, now well-to-do. But it is too late, for Fate deals one last tragic blow. Robert dies of tuberculosis. Even to the end he remains a dreamer, for he hears the voices beyond the hills beckoning him as they did in those earlier days when he had dreamed of leaving the farm. If you were to play the role of Robert, could you be the dreamer, the lover, the disillusioned man trapped by his own weaknesses?

Here are more questions that may be used for an analysis of a play:

1. What is each character attempting to do? What hinders him? What are the forces favorable to his cause?

Let us consider *Beyond the Horizon* again. Robert is attempting to get away from the farm which is so distasteful to him. He firmly believes that happiness for him lies beyond the confines of the hills. He is hindered from leaving by his sudden love for Ruth. We may call Ruth a factor favorable to his cause since he felt quite firmly that with her at his side he could conquer his hatred of farm life.

On the other hand, his brother Andrew loves the farm. He wishes to marry Ruth and settle down as a farmer, but his desires are thwarted when he learns that Robert and Ruth are in love. His practical nature, however, permits him to succeed from a financial standpoint at least, while Robert's impracticability and his tragic bout with illness doom him to failure and unhappiness.

2. Are there any words with which you are unfamiliar? If so, be sure to get fully acquainted with them — the pronunciation, the meaning and the significance of the word in the sentence in

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which it appears. So often students permit words which are strange to go unheeded, with the result that many lines are lost to the audience as well as to the actor.

3. Underline and analyze important lines. You will find that plays contain important plot and character lines; that is, lines whose specific purpose is to advance the dramatic action or to delineate a particular character. Such lines, if handled carefully, will clarify continuity of action and thought for the audience. Probably these questions could serve as guides in the analysis:

- a. What motivates the line?
- b. What does the line mean?
- c. What is the character's attitude or feeling during this line? Is he angry, sarcastic, pleased?
- d. Analyze your character:

1. Approximately how old is he?
2. What are his physical characteristics? Do any of these have any bearing on his personality? His carriage? His mannerisms? His attitudes?
3. What is his race or nationality? Do any specific characteristics of his race or nationality show up in his personality?
4. What are his voice and speech habits? Is his voice rough? Is he a voluble person? Does he speak rapidly, slowly, deliberately?

5. What is his general attitude? Is he happy, jovial, serious, unhappy, gloomy?

Thus far nothing has been said con-

cerning the memorizing of lines. You will find through experience that by reading, questioning and analyzing the play, you will arrive at the memorization of your part almost automatically. By such analysis not merely will you learn words, which, repeated in rote fashion, become quite meaningless to both actor and audience, but you will learn the entire play as a unit.

It may be pointed out here that the word by word and line by line method of memorization is both slow and unsatisfactory because it leads to a very mechanical deliverance of lines. On the other hand, the "unit" method allows one to see and follow the relationship of one scene to another. First you read and re-read a large section, preferably an entire scene or act. Then you break this down into another unit — a unit consisting of a complete sequence of events, or a series of incidents culminating in a climax. During this time you apply the analysis mentioned above. A similar procedure is followed until you have run through the entire play. Although this method may seem at first to be difficult, a conscientious effort will be most rewarding for the student actor.

Thus only three factors enter into learning your part: a careful study of the entire play, intensive character analysis and the unit method of memorization. Apply these three practices; your next high school play will show the results.

# BRIEF VIEWS

By TALBOT PEARSON

## DRAMATISTS PLAY SERVICE, INC. New York City

*I Remember Mama*, a play in two acts by John Van Druten, adapted from Kathryn Forbes' book *Mama's Bank Account*; 9 m., 3 f., extras; a unit setting with slight changes. It should not be necessary to recite the plot of this well-known play, a long-run production on Broadway, since made into a movie with Irene Dunne as the great-hearted mother of the Scandinavian family in San Francisco. The period is around 1910 but the several productions we have seen have never experienced much trouble in that respect. Yet the atmosphere is not of the present-day and therein lies the charm of the play. This edition has been specially prepared by the author for high school production; some production difficulties have been removed; and some of the lines rewritten to make the play completely acceptable. The comedy is warm and human, the characterization skillful and authentic. Every recommendation goes with this report.

## BANNER PLAY BUREAU, Inc. San Francisco

*A Christmas Carol* by Charles Dickens, as adapted for the stage by Marian Los Kamp; cast of 30 to 40; one basic setting with removable additions. A version of the Christmas classic which includes a choir and a ballet. The possible minimum number of participants is around 20, but apparently as many as 60 could be busily employed in one or more aspects of the production. The adapter has done a good job in suggesting the flow of the story and in staging the shifting scenes of action. Besides the three principal ghosts (the Christmases Past, Present and Future) there are opportunities for a host of attendant spirits of the same type and the prospect of ectoplasmic ballets arouses this reviewer's great interest. Wisely the adapter has added very few lines to those of Dickens but arranged the latter in good theatre style. This should be a useful script from which to work on a staging of the Carol.

## SAMUEL FRENCH New York and Hollywood

*Curtain Going Up*, a comedy in three acts by Gregory Johnston; 7 m., 10 f.; the stage and auditorium of Riverview High School. Mr. Johnston is announced as a new author and this introduction is not by way of excuse. The play has novelty in its setting and plot that has many original twists. The teacher detailed to produce, without training or experience, the spring play is a familiar figure. This time she is beset by difficulties and antagonisms; even the janitor is in opposition. There are the usual romantic tangles, the stagestruck heroine, the athletic hero out of place and the director herself the object of male jealousy and feuding. Add a flamboyant actress from Broadway (resting between shows) and you have a fast moving play. There are ample incidents and some authentic-sounding campus dialogue which all add up to an auspicious start for a new writer.

*Lo and Behold!* a comedy by John Patrick; 5 m., 4 f.; the library of Milo Alcott's home. Produced by the Theatre Guild in New York at the close of 1951, this play had what would seem to be an undeservedly short run. There is much to recommend it and the very qualities which may have made it not glossy enough for Broadway tastes should make it attractive to players west of the Hudson River. Milo Hudson is a novelist, a Nobel Prize winner, dying of heart trouble and compelled to

endure a meagre and tasteless diet in order to stay alive at all. He makes a will, dividing his estate into three parts. One goes to his young doctor, one to perpetuate his house as a sanctuary for his restless spirit and the last third to the Harvard Law School to ensure that his strange testament is faithfully carried out. After a thoroughly enjoyable meal, with diet forgotten, he dies happily and his spirit prepares to occupy the house. But instead of the solitude he counted on, he has to share the rooms with a number of other equally frustrated "shades." That should give you the idea. There is a neat romance between the pretty cook who prepared the last wonderful supper and the young doctor, with the author's ghost, now grown genial and helpful, promoting it to the full. There are no trick lighting or make-up problems and only a few lines need the slightest kind of alteration.

## THE DRAMATIC PUBLISHING COMPANY Chicago, Illinois

*Annie Get Your Gun*, a play without music, based upon the original musical play; music and lyrics by Irving Berlin; book by Dorothy and Herbert Fields; 9 m., 10 f., extras as desired; several scenes easily staged. From this outstanding Broadway musical comedy, which starred Ethel Merman and which later became even more closely associated with the name of Mary Martin, all the original dialogue is here in this non-musical version and plot; quips and characterization are all of the highest professional caliber. The story of Annie Oakley, the sharpshooter, is too well-known to need recounting once more. High school producers in search of a surefire westerner will find scattered throughout its pages Buffalo Bill, Indians, including Sitting Bull himself, and cowboys to any desired number. *Annie* has all the makin's and should be deservedly popular with both the cast and the audience.

## CATHOLIC UNIVERSITY OF AMERICA PRESS Washington, D. C.

*The Birds* by Aristophanes, an acting edition prepared by Walter Kerr; 18 m., 2 f., and chorus; a rugged mountain top some distance from Athens, about 414 B.C. Having seen the original production of Mr. Kerr's version of the great Greek comic masterpiece when he presented it at Catholic University in 1948, this writer can guarantee its playability and audience appeal. The distribution of characters (before we go on to anything else) should not be taken too literally; there are many of the so-called male parts which, being fantastic, could well be played by girls. But Hercules, Prometheus, Neptune and some others demand the most obviously virile treatment. Costumes will afford someone with imagination a field-day. There can be music and there must be some intelligent lighting and careful staging. But results should justify the effort. Mr. Kerr (he is now, by the way, drama critic of the New York Herald Tribune and therefore lost to the university theatre) has not attempted a new translation, merely having used several available versions, making cuts and condensations where they were deemed necessary. The vulgarities which frequently deter school producers from attempting old Greek comedy have been toned down, restated in such manner that no offense is to be expected. The result is dialogue that is fresh, witty and easily speakable. *The Birds* is heartily recommended to schools with technical resources and acting ambitions.

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